

THEATRICAL ROSTER (Fourth Installment)

TWENTY-EIGHT PAGES



THE NEW YORK



DRAMATIC MIRROR

VOL. LVIII., No. 1,503

NEW YORK: SATURDAY, OCTOBER 12, 1907.

PRICE TEN CENTS



LEW FIELDS.

THE MATTIE GIRL



THE Evangelist is chiefly remarkable for four reasons.

It gives us once again a play based upon what an analyst called "a woman's fatal impulse to confession." There is no element of novelty in this; indeed it is just a shade obsolete, or at least obsolescent. The woman of yesterday had the coward's impulse to confession to save herself from greater punishment. She turned state's evidence upon herself. The woman of to-day is much more liable to confine her confessions to her Creator. But Mr. Jones selected the old impulse and the old woman and wove about them a tissue of circumstances of which the noble lie of the evangelist was chief.

Another of the notabilia was the patent fact that as The Evangelist, Howard Kyle had his chance, which he took as a thoroughbred hunter takes a seven bar gate. Mr. Kyle is the logical successor of E. J. Morgan in playing evangelical roles. His lean features, his habitually grave expression, the deliberateness of his speech and gestures lend themselves admirably to the role of an ascetic and zealot. The character of the earnest, simple savior of souls seemed not to be acted but lived.

The Evangelist was remarkable, too, in its revelation of how great a fund of magnetism may be hidden away in the wee parcel of a child's body. Little Edith Taliaferro overflowed magnetism, in movement and voice and flash of keen, childish, yet sophisticated eye.

The Evangelist contained yet another subject of wonder. When Dorothy Thomas came here a-playing we were informed that England had loaned us one of the greatest of her beauties. Yet we have sent England our Maxine Elliott and have not gained by the exchange. Like Miss Elliott, Miss Thomas is what the painter phrases "a fine study in long lines." But a person in the audience asserted that in the instance of the British loan to us the lines were not symmetrical. He said that anyone could see that those lines were disproportionate. He was beginning to endow us with a wealth of detail when his wife administered a conjugal nudge and a warning signal from the corner of her eye.

"But is it the British ideal of beauty that the waist should be only one third as long as—"

The rising curtain and an angry pinch cut short his query.

At all events those Britons who asperse Maxine Elliott's acting do ill to send us Dorothy Thomas.

The Struggle Everlasting reminds those in its audiences who saw Peer Gynt of that Ibsen play in which Richard Mansfield made his last appearance.

There is an equal plenitude of incidents, to the casual attention unrelated and so forming an inchoate mass. And the old Norwegian and the young American had the same purpose, to show the adventures of a soul in this world. Peer Gynt's was the soul of a man, predatory, impulsive, selfish, turbulent. Body's was the spirit of all these attributes. The selfish male in the first, and the selfish female in the last instance, adventure and suffer, and at the last learn the little lesson that the great world book has held for them. Both plays are disquieting, crowded with vague shapes, as a troubled dream.

"The tag" of Edwin Milton Royle's play has caused many an argument. Body lies stark and still and beautiful in the arms of her last and inexorable lover, Death. The clergyman stands beside her and points to the Bible in her hand.

"And in the end, Soul won," he says, with uplifted eyes.

"Soul," says the scholar and cynic, grasping the powder puff in her other hand, "or sense?"

So have some chosen to regard The Struggle Everlasting as a lady and tiger play, whose solution is left to the audience. But there is small ground for such argument. The woman who wants to be pretty, even in death, to please her lover's eye, is the ordinary woman, the every day woman, the ninety-nine hundred and ninety-nine thousand of every million women. It signifies only the small, surviving vanity, which, trivial as its manifestations may seem, constitute in large part the individual power of woman. That when materialism has been sounded to the uttermost depths soul triumphs, that spirit in the hour of death is dominant, is the lesson of the American play as that the man who has wandered about the worlds in body and soul, finds that he might have remained at home and learned from the soul of a good woman all the essential truths of life, is the lesson digged from the puzzling mass of Peer Gynt.

Richard Carle's latest output, The Hurdy Gurdy Girl, resembles a day in a boiler fac-

tory. It is as soothing as a trolley ride under the L road in the most trafficky hour. It is a sacrifice upon the altar of the great god Noise.

Yet out of its fearful din comes a sweet, piping note of the kind to which the human family always gives warm welcome. It is sounded first by a swarthy, burly fellow who plays well an organ grinder. His little companion and cash collector of the streets droops, is discouraged. He looks at her amazed. His big voice rolls out its warning. "Hope on, Lola! You must always hope on. Hope on."

And the big burly man and the drooping girl take up the theme, weave into vagaries of song, and always it sounds through the music as one catches the glimpse of a golden thread in a gloomy fabric on a dull day.

"Hope on. You must always hope on." It was a fair song, fairly sung, but it was the fine goldenness of the sentiment that stood out, that made the song memorable, the one thing beside Annie Yeaman's smile that one wishes to remember out of the phantasmagoria of Hurdy Gurdy Girl.

When Alphonse James (Mrs. Louis James), went on tour this season she carried with her one of her forty-five mascots. It is a large number, and strangely the mascots are precisely alike. They are replicas of the famous Monkeys of Tokio. Visitors to Japan say that the three crouching Simians are the first sight they glimpse as they enter the city of Tokio.

Above the gates of the city are the three primitive figures in bronze, a monkey that holds its paws over its ears that it may hear no evil, another that holds its paws over its eyes, signifying its determination to see no evil, and the third which covers its mouth firmly though awkwardly, that it may speak no evil.

Mrs. James in a curio shop in New Orleans came upon one of these object sermons against slander. She bought it and carried it to her home at Monmouth Beach, N. J. In New York she saw another group in a curio shop and purchased it. Delving in a department store in Philadelphia she unearthed another, in San Francisco she purchased a half dozen. Her friends, in their peregrinations, encountering the trio from Tokio, sent it in gilt or bronze or china form, costly or cheap, to her. So it happened that she possesses forty-five of the group, not at all too many she thinks.

They throng upon the mantle, overrun on tabourettes, descend to tables and swarm in cabinets, in the great hall of the James house. And still if there is any friend of the Jameses who meets the monkeys of Tokio and is moved to send another of the trio it will find welcome in Mrs. James' heart and room in her house. And her purse is by no means insured against further purchases of the apparently superfluous beasts.

"I like them," she explains.

It is sufficient.

Mrs. Ella Rawls Reader, who has many friends in the profession, gives this advice to women in professional or business life:

"Always look ahead; never backward, and believe that to-morrow is going to be better than to-day."

"Take the greatest possible care of your body, for that is the basis of all health, mental as well as physical."

"Never mind what people say about you. Be your own critic."

"Aim high and be true to yourself. Success will come of itself."

Two echoes from "The Road" have reached the Rialto. One, from Sioux City, concerned itself with the amazing personal popularity of that unique young woman, Rose Stahl.

In Sioux City are two play houses, the New Grand, where Miss Stahl presented her two thousand odd nights old Chorus Lady, and the Orpheum, a rival house. The manager of the Orpheum, David Beecher, knew Miss Stahl in the old days on "The Road" that antedated The Chorus Lady. And to know Rose Stahl then as now was to know a woman in whom head and heart form a splendid and fascinating balance.

Accordingly Sioux City was astounded to see in the windows of the Orpheum three posters of The Chorus Lady as large as those which adorned the New Grand. There were rumors of a combination of the interests of the two houses, of a sale, all sorts of reports of mysterious "takings over," and Miss Stahl had folded her tents, at least her dresser had packed her trunks, and she had cut the leaves of the latest magazine and settled down to the dubious music of the wheels upon the rails and the approximate comfort of a long jump before the Iowa town grasped the truth, that the only "taking over" had been done by the magnetic star.

The other echo proves that even that badge of fame toward which actors struggle, many of them hopelessly all their lives, the three sheet, may hinder a man in the attainment of his immediate aims.

The hero of this tale is Harry Corson Clarke. They who have played in Canada know the Sabbatharian calm of the dominion and the motionlessness of the street cars, the rigid aspect of countenances, the generally nothing doing aspect of the day.

All these Harry Corson Clarke had forgotten. He awoke on Sunday in Winnipeg wanting his mail, wanting it loudly, insistently, not to be denied. The hotel clerk told him that of course there was no mail delivered on that day, but that if he would go to the post office he might—The comedian did not wait to hear the rest. Snatching his hat he hastened to the post office at a gait that broke the record and shocked the inhabitants of Winnipeg.

The post office was open. Certain staid, merchantlike persons were gravely unlocking boxes, taking out bulky letters and departing. To a small window below the letter "C" went Mr. Clarke and rapped gently on the glass, which was raised grudgingly an inch to give him audience.

"Is there any mail for Harry Corson Clarke?" he asked pleasantly.

"Harry Corson Clarke! The sinful person in the yellow and blue picture?" An invisible Scotchman growled his horror from behind the glass. "I wuldn answer such a question on the Sabbath, sir."

The window went down with a bang and a bolt shut out the "sinful poster person."

THE MATTIE GIRL.

GULIAN C. VERPLANCK.

A SKETCH OF THE FIRST AMERICAN EDITOR OF SHAKESPEARE'S WORKS.

A Noted Scholar and Publicist, Native of New York, Congressman and State Senator, Politically and Socially Active for Fifty Years, He Brought to His Shakespearean Work a Finely Balanced and Analytical Mind.



HON. GULIAN CROMMELIN VERPLANCK.

This is a brief story of him who was in the national, the chronological and in others of the best sense the first American editor of Shakespeare. It has to deal also with a man who added to the value of our citizenship by character, conduct and by contribution to American literary and political life. Born three years prior to the fall of the Bastille and to the establishment of our Federal Constitution, Gulian C. Verplanck grew to and lived through man's estate with the progress of republicanism in France and in his own country. He entered public life in 1812, at the age of 26 years, and was more or less acquainted with all the twelve Presidents between Jefferson and Lincoln, and with some of them intimately. He was on close personal terms with Louis Philippe, King of France. In 1825 he was sent to Congress from New York city, and remained through four successive terms until 1833. It is not generally known, but ought to be, that in the session of 1830-31 he carried through the discussion of Copyright act, making the copyright term 28 instead of 14 years with the right of renewal for 14 years. From 1837 to 1841 he was a State Senator, as which he found opportunities of distinguishing himself as a profound master of legal principles. But a full list of his political and social activities during 56 years, while of real historic interest, would be much too long for any present purpose.

In this country we ignore every "class" except ourselves collectively. But we do not ignore types of mankind, because we cannot; nature provides them, and what nature does must be accepted. At some sacrifice and with no selfish ends Mr. Verplanck loved his country with the lofty patriotism which finds it not necessary to hate some one else, nor to aid in embroiling his own with foreign or domestic foes. He was of the seventh generation of his patrymorphic born in New York, and among his ancestors were men and women of Dutch, English and Huguenot descent; a fact which may be assumed to have endowed him with much of the versatility as well as of the intellectual capacity which distinguished him. By toil in that first of all fields, agriculture, and in some of the learned professions, his forefathers did their full share in developing their country for the position whereat it was destined to arrive. He was an American in the best of all meanings, that of a thinker, and a patriot not only capable of moral and intellectual convictions, but who showed the courage of them, no matter at what public or private cost to himself. Mr. Verplanck was for many years a warden of Old Trinity, New York, from which he was banished March 21, 1870, his famous being one of the largest ever held there, and at which almost every one of the oldest families of New York was represented.

But it is as a scholar and as the first American editor of the works of the most renowned literary character of our tongue that Gulian C. Verplanck will always merit the highest esteem, not alone of lovers of poetry and drama, but of all Americans who take pride in the intellectual achievements of a compatriot. Among Daniel Webster's numerous "good things" was the avowal that "there is always plenty of room on top." In the instance of Shakespeare, as in that of Caesar or Dante, it would seem impossible to say anything new. But for genius, whether creative or commentative, nothing is impossible; and Mr. Verplanck found his "room on top" as a commentator on Shakespeare. In 1844, when he was 56 years old, he undertook this work, as editor, at the request of Harper and Brothers. At the end of three years it was completed and published in three large volumes of equal size. The illustrations (wood cuts), which are by Meadows, an artist of much celebrity at that period, are varied, profuse and unusually interesting by reason of being unusually well chosen as to subject and uncommonly well executed. The edition was pronounced by all critics to be an important and valuable addition to this field of literature. In regard to the binding, as well as to the artistic details, the books were very elaborately gotten up, and, being costly, were not reprinted. It is now rare and can be obtained only at a high price. The attention of the writer heretofore was first invited to these books by the late William Samuel Verplanck, the son and heir of the editor, who showed them with modest pride, and with a tone, but without direct expression, of regret that the popular appreciation of this magnificent work was so insufficient as to entail upon the editor payment of the difference between the cost of production and the ultimate total of the sales called them, have now four times the population and ten times the wealth of 1847, and this Verplanck Shakespeare ought to be republished. If the illustrations were omitted, which, by the way, would be a sad loss, we could still have the benefit of Mr. Verplanck's editing and annotations, which constitute a summary of all prior editing and annotating of the poet, and of his essays on the plays, of which he wrote thirty-seven, or one for every drama. How Mr. Verplanck was able to accomplish all this work of study and toment within the space of three years, even if he had no other duty at hand, will remain always a marvel to those acquainted with that character of human endeavor. Several years ago the writer heretofore was for a term of years a reader—or more accurately a student—in the library of the British Museum, and among his favorite pursuits was that of familiarizing himself with the numerous editions of Shakespeare, beginning with the Heminges and Condell folios of the year 1623 and going through all the list to the edition by Charles Knight. The present writer does not hesitate to say

that in breadth and intensity of dramatic conception, in poetic valuation and in profound insight, none of the other commentaries comes within measurable distance of Gulian C. Verplanck. This observation is not made with any predilection for an American or any prejudice against Shakespeare's local countrymen, but by reason of a belief that Mr. Verplanck, although only partly English by descent, was better qualified by some occult combination to comprehend the entity which we recognize as Shakespeare than have been any of that poet's own compatriots. There is no final reason why any man should be most justly commended by his own local countrymen. In literature, for example, by far the best stations of Shakespeare are that by the Frenchman Roussin in the British Museum (date about 1759), and that by the Yankee, J. Q. A. Ward, in our Central Park. Washington never saw any statue of himself except that by the Frenchman Rodin, with which the illustrious subject very modestly expressed his satisfaction. But the noblest of all the Washingtons in stone or in bronze is the marble by Sir Francis Chantrey under the State House dome, Boston. The same rule of identity and accuracy of conception applies in the art of literature.

More than fifteen years ago it was the good fortune of a granddaughter of Mr. Verplanck, Mrs. Samuel W. Johnson, of New York, to procure a good copy of the edition under remark and to give it to the Shakespearean Museum at Stratford-on-Avon. American Shakespeareans will learn with satisfaction that the trustees of that museum received the volume with gratitude, acquiescing Mrs. Johnson at the same time that they had long wanted this edition.

As to the merits of Mr. Verplanck's thirty-seven essays on the dramas of Shakespeare, apart from his severe labor on the text, and his own notes as well as his critical analysis of those of preceding commentators, selections from them would, within the "pace permissible for this article, simply furnish an instance of the Frenchman's "embarrassment of choice." In the interest of maintaining appreciation of the higher dramatic standards, perhaps Mr. Johnson will, at a date not remote, find space for examples from some of the most valuable of these American contributions to poetic criticism and to the higher dramatic appreciation.

It ought to be added of Mr. Verplanck that he was an elegant writer of classical Latin. Among several of his compositions in that tongue is the memorial inscription on the obelisk to Thomas Adria Emmet at the corner of Broadway and Fulton Street.

In his own language Mr. Verplanck's diction was comprehensive, eloquent and well chosen. This remark applies with equal truth to his verse and his prose. As a political orator he constantly recalls George Canning, and as such is quite equal to that famous Foreign Secretary and Prime Minister, the originator of the Monroe Doctrine which occasionally recurs for the enlightening of the nations. But Mr. Verplanck, although he may have approved that doctrine, preferred to command to his compatriots another doctrine of President Monroe, that of the era of good feeling. Of that he was a political apostle; and it is fervently to be hoped that the spirit of that era may resume sway in the hearts of his countrymen.

MORTIMER THOMPSON.

GOSPEL.

At an entertainment to be given for the benefit of the S. F. C. A. at Hackensack, N. J., on Oct. 17, Roselle Knell will present a play entitled Remitted, written by Ella Wheeler Wilcox.

Laura Nelson Hall will play the leading role in The Coming of Mrs. Patrick, the new four-act drama by Rachel Crothers, which Walter N. Lawrence is to produce at the Madison Square Theatre this month.

August Henk, eldest son of Madame Schumann-Henk, arrived in New York recently to pay a visit to his mother. He is an officer on one of the steamships of the Hamburg-American Line and is making his first visit to America.

Bartley McCullum is resting at his home, Portland, Me. He was unable to join The County Fair, owing to severe illness, and it is expected he will not play this season. He has just closed his seventh season in stock at his summer theatre.

Margaret Drew, who has starred in Mrs. Temple's Telegram and other New York successes, has plans under consideration which will soon establish her more prominently than ever in the public eye, it is said.

Charles Dillingham has obtained the dramatic rights to "The Brass Bowl," Louis Joseph Vance's detective story. Winchell Smith and the author are at work on the dramatization.

Happy Days, a new musical comedy headed by Al. Leach, was produced at Middletown, Conn., on Sept. 30.

Dick Bernard has replaced Charles Burkhardt in Joe Weber's company playing Hip, Hip, Hooryay!

Two actresses of excellent stage presence and unusual ability who will be heard from in a substantial way in the near future are Cora Dean, who plays Mary Queen of Scots in support of Bianca West in Dorothy Vernon of Haddon Hall, and Virginia Cranna, who is leading lady and understudy of Grace Merritt in When Knighthood Was in Flower.

Anna Day is surpassing the receipts of last year everywhere with When Knighthood Was in Flower.

Harold Nelson, actor and stage director, who has demonstrated his worth in these capacities during recent years, has been intrusted with the stage direction of all of Swallow, Shidman and Company's attractions, fourteen in number.

Gertrude Roberts will be featured in the sourette lead in Uncle Dudley this season.

Harry Condr will be the star in Mary's Lamb when Richard Carle sends the play on tour.

Nat Goodwin's repertoire this season will consist of Ambition, An American Citizen, When We Were Twenty-one, The Glass Pool, The Genius, The Rivals, in Missouri and a new play by George Broadhurst. His season will begin at Baltimore on Nov. 4.

Joe Jou, a four-act comedy by Mile. Jehann d'Orléans, was produced at the Theatre du Gymnase, Paris, on Sept. 23.

Hoyt's A Contented Woman, under the management of Fred E. Wright, had a very successful opening at Elmhurst, N. Y., on Sept. 23. The company is headed by Henrietta Lee and Charles F. Morrison, and includes Randolph Currie, Herbert Haywood, William F. Granger, Robert W. Graham, Fred A. Keiser, and Ernest O'Connor. Eliza E. Davidge, Milla Stevens, Selma La Salle, Florence Huntington, Edith Carlsie, Jennie Thompson, Fannie Thompson, and Mile. Mayo. Wemyss Henderson is the business manager.

Johndiel and Dunbar have leased from Edward R. Salter Oliver Lebadit's melodrama in Louisa, and opened on Oct. 5. The cast includes Alfred H. Walton, Clyde Woodley, George Birde, Nellie Collins, James Wilson, Joseph Clay, James Kenyon, Ethel Dale, Eugene Merrill, Henry Lewis, Herbert Fife, Kate Dunne, Herman Rose, John Poole, Anna Smith, and Hazel Birde. The same managers will open a Western Train Robbers company on Nov. 1, having leased the play from Edward R. Salter.

Gertrude Dalton is playing Esther in Ben Hur.

When The Merry Widow is produced at the New Amsterdam Theatre on Oct. 21, The Round Up will be moved to the Broadway Theatre and The Rogers Brothers in Panama to the Liberty Theatre, replacing Lola from Berlin.

The Klodgergarten, a musical farce-comedy which made quite a success some seasons ago, will be sent out on tour the coming season with new scenery and a picked company of well-known specialty people.

John E. Parks, who sang in Walter Lawrence's place in The Hurdy Gurdy Girl when the latter was suffering from a severe cold, has been engaged to succeed Mr. Lawrence in the part of Tom Otis.

REVIEWS OF NEW PLAYS.

A GOOD MUSICAL COMEDY, AN UNCERTAIN
DRAMA AND SEVERAL POPULAR PLAYS.

Henry Arthur Jones' Latest Play Not Successful—
Low Fields in a Winning Comedy—The Ger-
man Theatre Respected with Two New Plays—
Sensational Drama, Sentimental Comedy and
a Musical Farce for Popular Price Audiences.

To be reviewed next week:

THE GAY WHITE WAY.....Casino
Hill! Hip! Hooray!.....Weber's
THE GREAT COMMUNITY.....German Theatre
THROUGH DEATH VALLEY.....American
AS YAGL.....Yorkville
LITTLE HOUSE ON THE SQUARE.....New Star
FIGHTING BILL.....Thalia

Knickerbocker—The Evangelist.

Drama, in four acts, by Henry Arthur Jones.
Produced Sept. 30. (Klaw and Erlanger, man-
agers.)

Mr. James Nuneham, Bart.....W. H. Crompton
Philip Nuneham, F. R. S.....Edgar Baume
Richard Fygon, F. R. S.....Charles Fulton
Ben Allen, M. A.....Conny Tread
The Bishop of Southampton.....Ozell Ross
The Reverend Mark Shephard.....Ivan F. Simpson
The Reverend Joseph Ousway, D. D.....

The Reverend Maitland Taddy.....Charles W. Butler
Sylvanus Rebbings.....Howard Kyle
Don Foster.....Fred Thorne
Hamill.....Frederick Powell
Christabel (Mrs. Philip) Nuneham.....

Low Fields.....Dorothy Thomas
Mrs. Shephard.....Edith Tallaferro
Mrs. Ousway.....Nina Herbert
Mrs. Taddy.....Mrs. Felix Morris
Nurse Rebbings.....Mabel Holloway
Nurse Rebbings.....Davenport Seymour
Don Foster.....Gertrude Angard

Still in the spirit of reform and still harping
on the hypocrisy of more churchgoing, Henry
Arthur Jones has sought in his latest play to
supplement the sermon preached in *The Hypocrite*.
Apparently the latter play utilized most of
his dramatic material on this subject, for the
appendix lacks the compelling force of the first
volume and has little individual strength of its
own. The playwright's skill at construction is
evidenced, his story is entertaining, even though
hackneyed, and his dialogue has all of the ex-
cellent literary qualities that are evident even
in his earlier dramatic attempts, but the play
fails to grip the audience or even to arouse the
emotional enthusiasm that might be expected
from some of the situations. On the programme
the play is called a "tragi-comedy of religious
life in England." A synopsis of the story will
indicate how well this appellation fits, but it
cannot describe the biting satire against all sorts
of bigotry, including that of agnosticism.

The leading character is Sylvanus Rebbings,
a revivalist, who has been invited to an English
manufacturing town to use his influence in pre-
venting a strike of iron workers in the works
of Nuneham and Son. The elder Nuneham is a
man of what may be called broadly conventional
views, first of all a business man. His son,
Philip, is a mineralogist and chemist, a scientist
at heart, and only slightly interested in the iron
business. His wife, Christabel, is considerably
younger than he. They have one child, a daughter
about ten years old. When the play begins
the representative clergymen, established and
non-conformist, have been invited by the elder
Nuneham to discuss the coming of the new
preacher. Mrs. Nuneham—Christabel—has been
instrumental in persuading her husband and
father-in-law to try the effect of the revivalist's
methods. When he arrives he recognizes her as
a woman he met in a carriage accident in South-
ampton a short time before, though she denies
having been in that city. The greater part of
the act is devoted to the differences between the
clergyman and Richard Fygon, Christabel's agnos-
tic father. Rebbings is finally asked to try for
a week what influence he can gain over the work-
ingsmen.

The second act takes place a fortnight later.
Rebbings has met with some success, in spite of
the neutrality of some of the clergy and the
open opposition of the others. A disturbing ele-
ment has entered into his work, however.
Phoebe Ransford, a young woman of the village,
who ran away with a married man, has returned
and has become the object of the workmen's
hatred. Using her presence as an excuse, the
workingsmen have elected her as their leader.
One of Rebbings' proteges, have attacked the
home of a factory owner and destroyed consid-
erable property. Rebbings has taken Phoebe to
his lodgings to save her. The opposing clergy
blame the revivalist for the riot and insist that
the woman be given into their hands for pun-
ishment. Christabel sides with Rebbings and
Phoebe, even though she has found out the futil-
ity of trying to persuade the revivalist that she
was not the woman of the accident. In the face
of opposing Rebbings takes Phoebe back to her
lodgings, incurring the individual enmity of one
of his opponents thereby.

In the third act it is discovered that Chris-
tabel's visit to Southampton was to bid farewell
to her lover, Dr. Rex Allen, who was going to
Africa. Allen has now returned and she has
reason to believe that he will come to demand
that she elope with him. Her husband has al-
ready begun to suspect that she has not told him
the truth and she fears that she will lose her
child, Iona, if he discovers her untruthfulness.
The vicar of the village, the Rev. Mark Shephard,
Rebbings' most bitter opponent, has made plans
to cause the revivalist's arrest for refusing to
give up Phoebe Ransford, in spite of the fact that
Rebbings has about concluded a settlement of the
labor difficulties. Christabel meets Allen, who
is half crazed with love for her. As she is about
to consent to go away with him, in spite of her
love for her child, Rebbings interrupts them. He
understands the situation and sends Allen away.
Christabel learns that her husband is about to
question Rebbings about the Southampton inci-
dent, and pleads with him to let her go. The
revivalist refuses. Philip comes in from a meet-
ing with the labor delegates, and, finding Rebbings
and his wife together, takes advantage of
the opportunity to put his questions. Christabel
denies having been in Southampton. Rebbings,
when asked point blank if she is the woman he
saw, also denies it, and Philip is satisfied.
Through a large open window is seen the win-
dows of Rebbings' meeting hall. Christabel turns
out the lights and is about to go to her room
when the voice of the preacher attracts her at-
tention. He is speaking of Phoebe Ransford and
has her on the platform with him to make her
confession. Listening to the broken voice of the
girl and to the prayer of the evangelist, Chris-
tabel turns toward her husband's room and goes
in to make her confession as the curtain falls.

In the fourth act Christabel has made her
confession and is waiting for her husband's de-
cision. She fears only one thing, separation from
Iona, who has already been sent away. Her
father she blames for a part of her trouble, for
never having given her a religion, and her hus-
band she blames for denying her the love she
desired. To Rebbings she acknowledges that her
confession has not brought her the peace she
expected, and she calls upon her to make another
confession, this time to Christ. Philip comes
to a decision, to go away from England and to
leave Christabel and Iona in the care of Chris-
tabel's father. Allen, coming again to try to
persuade the woman to go with him, is sent back
to his duty in Africa to take the place of a
comrade who has died from overwork. Rebbings
goes back to his meeting to await arrest for def-
ying the Church.

The play is stopped with all the consequences
untold. No hint is given of Rebbings' future dis-
tress over the lie he told or of Christabel's life
separated from her husband or of Phoebe Ran-
sford's future.

The excellent company selected by the author

does much toward making the play interesting.
Howard Kyle as the evangelist seems to live the
character. In voice, gesture and presence he
most effectively represents the sincere, enthu-
siastic revival preacher, playing the role with
sure intelligence and acting ability. Dorothy
Thomas, imported from England for this play,
does not make a good impression as the erring
wife, Christabel. She plays the part as a well-
bred woman, without any positive emotions, and
seems to entirely lack the skill of expressing the
feelings of the character. Edith Tallaferro as
the little girl Iona, gives an excellent perfor-
mance, almost without flaw. Willette Kernham
is also good as Phoebe Ransford, but Davenport
Seymour is rather cold as Naomi Rebbings, the
evangelist's daughter, and Gertrude Angard is
bad in the small part of Sal Foster. Mrs.
Felix Morris gives a good character study in the
role of Mrs. Taddy, wife of the Baptist min-
ister, and Nina Herbert and Mabel Holloway
as Phoebe are both satisfactory as the members
of the Vicar and the Congregationalist, respectively.

W. H. Crompton is capital as Sir James Nune-
ham. Edgar Baume appears to advantage as
Philip Nuneham, and is most effective in the last
act. Charles Fulton as Richard Fygon is sat-
isfactory except as to voice. His articulation is
bad. Conny Tread is very good as Dr. Rex
Allen. Cecil Ross as the Bishop, Ivan F. Simp-
son as the Vicar, W. J. Constantine as the Con-
gregationalist, and Charles W. Butler as the
Baptist are all excellent in their respective roles.
Fred Thorne is effective as Ben Foster and
Frederick Powell is good in the small role of
Hamill, the butler.

Herald Square—The Girl Behind the Counter.

Musical comedy, in two acts; book by Lordham
Bantock and Arthur Anderson; music by How-
ard Talbot; lyrics by Arthur Anderson; Amer-
ican adaptation by Edgar Smith. Produced
Oct. 1. (Ham S. and Lee Shubert, Inc., and
Low Fields, managers.)

Henry Schniff.....Low Fields
Mrs. Henry Schniff.....Connie Ediss
Winnie Winghamby.....May Nauda
Mills Mearns.....Louise Dresner
Ninette Valois.....Lotta Faust
Susie Scraggs.....Tony Siegrist
Mrs. M. Whittington.....Edith Ethel MacBride
Mrs. Crossley-Whittington.....Lottie Forrester
Dudley Cheatham.....Ignace Martinelli
Lord Augustus.....Max Kretzer
Charles Chetwynd.....Joseph Ratiff
Henri Duval.....George Behan
John Mobs.....Vernon Castle
Hon. Lord Rumbold.....Patsy Mitchell
Lord Rumbold.....Hubert Neville

One test of a musical play is whether you feel
surprise when you look at your watch after the
final curtain. In this case the answer is yes.
The new play stands this test, and almost any other
one would naturally think of applying. It is un-
equivocally the most entertaining musical com-
edy that has been produced in New York in two
or more years. It is what Henry Arthur Jones
would call "good foolery," and what the lady
of the chorus would call, no less pertinently, a
"scream." For patriotic reasons and also on
account of a judgment formed by witnessing
other English born productions, Edgar Smith
should be credited for the adaptation before the
original lyrics of the authors is even thought of,
and possibly before the actors are given due praise
for their share in the fun. Smith has given
the comedy just the sort of things such a piece
needs—humor, nonsense, brilliancy, wit—and has
reduced to minute proportions those things that
are unnecessary and generally boring—such as
sentimentality and tenor solos. Some of the
lyrics might be improved by being changed en-
tirely, and a few of the incidents in the first act,
relating to lingerie and women's apparel, could
be eliminated without decreasing the number of
laughs in the act.

As to the story, it is hardly worth bothering
about. The principal character is Henry Schniff,
who married his landlady and then fell into a
fortune. Sudden increase in wealth made him
stingy, and made Mrs. Schniff ambitious for
social recognition. Mrs. Schniff's daughter, Win-
nie, is desired by an impetuous Lord Augustus
Gushington, who is loved by Mills Mearns,
a woman manager of an American department
store in London. The owner of the store, an
American millionaire, Charles Chetwynd, is in
love with Winnie, and she is in love with him.
Then there is an unreliable cashier named Dud-
ley Cheatham, an assistant cashier, Susie
Scraggs, a French milliner, Ninette, the manager
of the store, Henri Duval, and various other
characters who relate no more to the story than
the story to the fun. Mr. Schniff is mistaken
for a detective and disguised as a door walker,
and later as a road washer, and constantly in
trouble. What happens to him is impossible to
put down on paper.

Low Fields is Mr. Schniff, and it goes without
saying that he is very funny. He is more than
funny, however. He is a character actor of the
best type even more than he is a musical play
comedian. It seems a pity that he has not found
an opportunity to appear in a straight drama in
which his best work could receive its proper
recognition. At the same time, it would be hard
to spare him from his present work. The scene
of the soda water fountain in the first act, in
which Mr. Fields acts as the inexperienced clerk,
and his directions to the unmatched waiters in
the second act, are two of the funniest incidents
seen on the stage in a long time.

Connie Ediss makes her reappearance as Mrs.
Schniff, fat and malapropian and very clever
as an actress. She makes a much better impres-
sion in the playing of the part than she does
in the singing of her two songs, "Oh, Ah, Oh,"
and "Now I've Married a Millionaire," both of
which are weak on the lyric side. May Nauda
is bright and vivacious as Winnie, the "girl
behind the counter," but the role has been re-
duced to filaments, so that she has very little
opportunity. Her song, "I Want to Marry a
Man," is one of the vocal hits of the piece, how-
ever, and should make up for the small conse-
quence of the part. She also has a duet with
the young millionaire entitled "Won't You
Buy?" that is well sung.

Louise Dresner, always self-possessed and
good, makes a very pleasing impression as Mills
and sings two songs in her own way. The first
of these, "Much Obligated to You," will soon meet
with popular favor, and the other, "Passing By,"
is by no means bad. Lotta Faust plays the
French milliner, Ninette, with a proper (stage)
Parisian grace and is chic and charming. Her
song, "When You Steal a Kiss or Two," verges
a little bit toward the improper, and is not made
any the less so by the rather startling costume
worn by the singer. Tony Siegrist is the assist-
ant cashier, Susie, and looks very pleasing and
pretty. In company with the cashier she sings
two songs called "Fitting" and "The Way of
Trade." Her personality and ability make her
role of more importance than the lines of the
play promise. Patsy Mitchell, the chorus girl
who made an individual hit in *The White Hen*
on the opening night, has been given a part in
this piece, and she plays it very well. As the
"bundle girl" in the department store she gives
a clever characterization of an impertinent
youngster, and has the intelligence and ability
to keep in the character during the entire play.

Of the men, George Behan in the role of Henri
Duval succeeds in arousing the most merriment.
He plays the part skillfully and far more agree-
ably than such roles are usually played. Joseph
Ratiff as the young millionaire has a good stage
presence and a voice of quality. One of his
songs, "The Cherry in the Glass," has a novel
and elaborate chorus setting. Ignace Martinelli
does well with the role of Dudley Cheatham, the
cashier, and Vernon Castle is satisfactory as
Lord Gushington. Charles Mitchell is to be
credited with playing a bit in the second
act well. Vernon Castle is notable on account of
his grotesque make-up.

The "original English song ballet" is again
in evidence and again receives its customary ap-
plause. The chorus is unusually good looking, in-
dividually and collectively, and is tastefully
dressed. The setting of the second act is elab-
orate, and the first act is satisfactory. This
first act gives an opportunity, taken advantage
of, for the display of considerable fashionable

merchandise, for which credit is given on the
programme to the extent of two inches. The
music is of a harmless variety, agreeable with-
out being exciting. On the whole, the piece has
as yet no living rival.

German Theatre—The Judge of Zalamea.

Drama in three acts, by Calderon de la Barca.
Produced Oct. 1.

The King.....Otto Meyer
Don Lope de Figueroa.....Heinrich Marlow
Don Alvaro de Ataide.....August Weigert
Don Mendez.....Ernst Baermann
Don Crespo.....Adolf Winds
Juan.....Max Kretzer
Isabel.....Hedwig Reicher
Isabel's Maid.....Albertine Cassani
A Notary.....Martin Ahrendts
Sergeant.....Jacques Horwitz
Rebollo.....Otto Collet
Chimo.....Emmy Raabe-Burg
Nuno.....Carl Mauch
First Soldier.....Hermann Korn
Second Soldier.....Louis Koch

The Judge of Zalamea, though not one of Cal-
deron's best known plays, is well worth repre-
sentation on the stage. Totally lacking in sub-
limity and exceedingly homely in quality, it never-
theless possesses powers of attraction and entertain-
ment of no mean degree. The first two acts are
pure comedy, which suddenly switches in the last
act to tragedy. The dialogue runs smoothly and
naturally, and the comedy is never forced. A
deep note of sincerity characterizes the tragic
happenings of the final act. The characters are
lifelike with a few exceptions, notable among
which are the delightful Don Mendez and his servant,
Nuno, counterparts of Don Quixote and Sancho
Panza. Calderon introduces the twins as fol-
lows:

Captain—Look, look, yonder.
Sergeant—Why, it must be Don Quixote him-
self, with his very Roldante, too, that Michel
Cervantes writes of.

Captain—And his Sancho at his side.
Mendez and Nuno, however, are merely carica-
tures, without any real vitality. Another of the
characters, Don Lope de Figueroa, figures in his-
tory as the commander under whose banners Cer-
vantes served in Italy, and probably in Portugal. He
is introduced into the play to serve the ends of
comedy, for most of the fun arises from the
whetting of his wits on those of the old farmer,
Crespo.

At the beginning of the third act occurs a
speech, placed in the mouth of Isabel, which is
real poetry.

The action of the play takes place at Zalamea,
where a company of soldiers, on its way to Lis-
bon to be present at the crowning of King Philip,
has halted for a rest. Captain Alvaro is quar-
tered on Pedro Crespo, a wealthy farmer with
one son, Juan, and a beautiful daughter, Isabel.
Crespo orders his daughter to confine herself at
the top of the house while the soldiers are there.
A sergeant tells the captain of Isabel's charms,
but finds his superior unresponsive. On discover-
ing that the girl has been hidden away, the cap-
tain really becomes desirous of seeing her, and
thence, carried out with the assistance
of Rebollo, a soldier, he gains access to her
presence and immediately falls in love with her.
The timely arrival of the general, Don Lope de
Figueroa, prevents a personal combat between
the captain and Juan.

The captain is determined to possess the girl,
so, aided by several of his soldiers, he carries her
off and ravishes her. Crespo, too, is abducted
in order to avoid any interference on his part.
His daughter, after escaping from her father,
discovers him in the woods, bound and helpless.
She unlooses his bonds and begs him to kill her.
Just then villagers arrive to tell the farmer that
he has been elected judge of the village.

Meanwhile the captain has been captured and
taken to Zalamea. Crespo offers him his whole
fortune if he restore the family honor by marry-
ing Isabel, but his offer is scornfully declined.
The captain claims that he can be tried only by
court martial and that the law is on his side.
Over his case. The judge orders him to prison.
Don Lope arrives to demand the release of his
captain. Hostilities are imminent but are stayed
by the arrival of the King. On hearing Crespo's
story Philip approves of his course of action,
which has culminated in the ravishing of the
captain, and appoints him a judge for life. Isabel
goes to a convent.

The company acquitted itself very well. Adolf
Winds as Pedro Crespo gave an admirable per-
formance of the blunt old farmer whose house
is the greatest thing in the world. Hedwig Rei-
cher as Isabel was deeply moving in the strong
scene at the beginning of the third act, which
calls for real acting. She is a powerful actress,
and more than that, knows how to use her power
discreetly. August Weigert was a debonaire cap-
tain. Ernst Baermann was most diverting as
Don Mendez. Two other capable comedians were
Otto Collet as Rebollo, and Carl Mauch as
Nuno. Emmy Raabe-Burg as Chimo, Rebollo's
mistress, sang two ballads nicely. Heinrich Mar-
low made the most of the fat part of Don Lope.

The scenery, painted from sketches by Pro-
fessor Mucha, was beautiful. The scene at the
top of Crespo's house had real atmosphere. The
costumes, too, were designed by Mucha.

THE GLAMOR OF THE FOOTLIGHTS.

Farce, in three acts, by Ernst Gettke and Alex-
ander Engel. Produced Oct. 3.

Schillmann.....Jacques Horwitz
Moritz Trach.....Eugen Burg
Ernst Hauser.....Carl Mauch
Ralf Popitzky.....Otto Schraeder
Marlene Lota.....Lina Hancsler
The Manager.....Max Kretzer
Henny.....Miss Lohner
Pauline Sternacher.....Georgine Neumann
Lena.....Ella Hefer
Count Lother Schattensfeld.....Max Kretzer
The Manager.....Otto Meyer
Petrus.....Ernst Baermann
The Author.....Otto Collet
Claire.....Ella Gerzly
Ninette.....Ella Gerzly
Lena.....Ella Gerzly
First Stagehand.....Edmund Walthe
Second Stagehand.....Ernst Tasker
Third Stagehand.....Adolf Hansen
A Baldric.....Willy Kretzer
First Statist.....Fritz Helms
Second Statist.....Carl Mueller
Becher.....David Steindler
Mort.....Arthur Merker
Adolf Sternacher.....Max Kretzer
A Lord.....Louis Koch
A Heroine.....Asta Egner
A Sourette.....Cecile Wagner
A Postman.....Hermann Korn

The Glamor of the Footlights (Coulissen-
glanz), a three-act farce by Ernst Gettke and Alex-
ander Engel, was produced at the German The-
atre last Thursday night. The play deals al-
together with people of the stage and pleasantly
burlesques them. It is generally amusing, but at
times it verges on downright silliness. A ten-
dency to overact on the part of some of the
members of the company was in a measure re-
sponsible for this. However, the farce readily
lends itself to horseplay, and, in spite of its fol-
lowishness, the laughs it caused were many and
hearty. The plot is very threadbare, but on it is
strung some capital dialogue. The last scene of
the second act, showing the stage of a theatre
during a first night production, was very inter-
esting. The smoothness with which it went off
shows that the stage manager knows his business
thoroughly.

The curtain rises on the actors' boarding house
conducted by Madame Lotz. Madame has two
young daughters, Marie, who is studying for the
operatic stage, and Henny, who is desirous of
shining in the drama. Each of the girls has a
suitor, the singer's very appropriately being a
composer, Ponitzky. Henny's lover is a young
actor named Hauser. To the small town where
the Lotz family lives comes Schillmann, a man-
ager, on a hunt for the part of some of the
actors in a scene from *The Sunken Bell* for him,
but breaks down. Lena Sternacher, whose mother
is a prompter of uncertain virtue, steps into the
breach and finishes the scene. She has been

cruelly treated by her mother, who has done her
best to smother her daughter's real genius for
the stage. Moritz Trach, an actor without any
ability, is present at the trial, and he instantly
recognizes that something can be made of the
girl. He elopes with her.

The passage of three years finds Lena a star,
courted by all, and Trach an established the-
atrical agent. Lena has an admirer, a certain
Count Schattensfeld, whom she intends to marry.
Her scheme is nipped in the bud by Trach's
introducing the Count to her vulgar mother.
In the end Lena and Trach marry. Before this
Henny and Hauser have been united in wedlock,
and as joint managers of a powerful theatre are
making money. Marie's lover, who has deserted
her, comes back from America a pauper. Ma-
dame Hauser puts him on his feet again by en-
gaging him for her company, and it is probable
that eventually Marie and he will marry one
another.

Except for the tendency to too much horse-
play, the piece was very well acted. It was
touch and go all evening. Eugen Burg as Moritz
Trach made an excellent impression. He has a
pleasing personality and an open, straightfor-
ward manner, which with his undoubted knowl-
edge of acting, makes one hope to see him often
during the coming season. A certain dry way he
has of delivering humorous lines is a great fac-
tor in his success. Ella Hefer is another new
member of the company from whom good work
may be expected. She has beauty and she acts
charmingly. Her Lena was vivacious and full of
spirit. Miss Lohner as Henny was funny, as
was Carl Mauch in the role of Hauser.

The Judge of Zalamea was repeated last night
and will be given again Saturday afternoon. To-
night the bill will be *Ghost*, and on Thursday,
Friday and Saturday evenings a new Italian
comedy, *The Great Community*, will be given.
The Glamor of the Footlights was repeated
Wednesday evening.

American—Bunce in Arizona.

Melodrama, in four acts, by Lillian Mortimer.
Produced Sept. 30. (J. L. Veronesi Amuse-
ment Company, manager.)

Bunce.....Lillian Mortimer
Dick Gold.....Jack Drusler
Jim Blunt.....Nat. Wilson
Frenchy.....Robert N. Jackson
Black Hawk.....J. Louis Ungerer
James Heathercott.....Ella Gerzly
Pat Nolan.....John Moran
Cowboy Bill.....Norman R. Field
June Linden.....Edith Johnston
Wanda.....Joe Haines
Billy Pecos.....William Crowe
Hopful.....C. A. Warner
Jackpot.....Jean Hill
Buckshot.....Fred Rains
Denver.....J. M. Burke

Lillian Mortimer's this season play is a sequel
to her former successful melodrama, *No Mother
to Guide Her*. The piece is a sensational drama
of the conventional type, with features that ap-
peal strongly to the class of audience for which
it is intended, and with a good opportunity for
the star to show her ability in an ingenu role.
Scenically, it is considerably better than the aver-
age, and the company has been carefully selected.

As the title indicates, the scenes are laid in
the West, in a combination mining and cattle
grazing country. Bunce is a young girl whose
parents have disappeared and who has been
adopted by the miners and cowboys. A Mrs.
Heathercott and her son, James, come to the
camp from England in search of Bunce, and bring
the news that she is the heiress of a large for-
tune. James Heathercott has designs on a mine
owned by Jim Blunt. Bunce's foster father,
Bunce, is in love with Dick Gold, a young cow-
boy, who is much distressed over her wealth.
James Heathercott, a Frenchman called Frenchy
and several bad Indians conspire to put Dick
out of the way. Black Hawk, one of the bad
ones, attempts to kill the young man, but is
shot by Bunce, which makes a nice climax for
the first act. In the second act Jim Blunt has
been shut up in the shaft of his mine, and Dick
is still being pursued by the villains. Bunce
shoots Black Hawk twice more. Dick is knocked
senseless by the Frenchman, and a dynamite
bomb with lighted fuse is placed by him. The
bridge leading across a chasm is cut down and
he is left to die. But Bunce finds him, crawls
across the abyss on an ore conveyor, seizes the
bomb and throws it away in time to ex-
plode under Black Hawk, who is blown up. Jim
Blunt is rescued from the mine on the second
curtain of this act, much to the consternation
of Black Hawk, Heathercott and Frenchy.

Jim Blunt and June Linden, a school teacher,
are married in Act III, and Dick is captured by
the Indians and the other villains. He is about
to be burned at the stake, when Bunce an unwill-
ing witness, when she is rescued through the aid
of an Indian girl. Bunce then starts away to
England to receive her fortune and an educa-
tion. In the fourth act she returns to the ranch
to keep her promise to Dick to marry him, and
the villains are completely and satisfactorily
squashed.

But for a rather unpleasant affectation of
voice, Miss Mortimer makes a lively and agree-
able character of Bunce. She acts with much
sensation and spirit, and, as author, has given
her many good scenes. Jack Drusler, as
Dick is of the usual melodramatic hero type,
playing the part with a little more naturalness
than is generally found in such roles. Nat Wil-
son as Jim Blunt is good and Edwin Eaton as
a sufficiently villainous villain as James Heath-
ercott. Robert N. Jackson as Frenchy gives a
remarkably good performance of the role and is
evidently a genuine character actor. J. Louis
Ungerer as Black Hawk, the bad Indian, seems
to be ignorant of most Indian characteristics.
John Moran acts some good comedy out of the
role of Pat Nolan, the Irish restaurateur. Edith
Johnston is good as June Linden, and
Joe Haines gives a satisfactory performance of
the role of Mrs. Heathercott. Ida Craver is also
satisfactory as Wanda, the Indian girl, and the
minor parts are adequately played.

This week, *Through Death Valley*.

Blaney's Lincoln Square—Dion O'Hara.

Drama, in four acts, by Charles E. Blaney and
William J. McKiernan. Produced Sept. 30.
(Charles E. Blaney, manager.)

Dion O'Hara.....Fiske O'Hara
Captain Kennedy Morgan.....Frank Robinson
Alfred Golding.....Thomas Gals
Malachi Kavanaugh.....Mart E. Stevens
Daniel Kyle.....J. E. Miller
Teddy Coffey.....John Gordon
Teddy Lynch.....Peter Mann
Jeremiah Brady.....Edith Johnston
Mary Kyle.....Florence Malone
Helen Croker.....Marie Quinn
Mrs. O'Hara.....Lou Ripley
Annie Ryan.....Edith Bellows
Little Glim.....Dorothy Glim

Broadway has an aspirant after the honors
formerly bestowed upon Chauncy Olcott in the
person of Fiske O'Hara, whose appearance at the
Lincoln Square Theatre Monday night was greet-
ed with sufficient enthusiasm to give color to Mr.
O'Hara's most ambitious hopes.

The play used as a medium for his talents
did not differ materially from the typical Irish
drama with its pastoral setting and collection
of happy-go-lucky, light-hearted goons and
colleens. The story has nothing harrowing about
it, and is free from melodramatic villainy and
gun play. Even the villain, whose enterprises
are always necessary to lighten the interest in
the affairs of an innocent young pair of lovers,
found his wings clipped this time, and that he
would have to fly pretty close to the ground of
plausibility.

Captain Kennedy Morgan did not intend to
turn the country into a shambles, because he
was only a villain by mistake and had not de-
liberately ruined the daughter of the old scul-
ptor, Malachi Kavanaugh. He was ready to eat out of the hero's hand. As
a matter of fact, he was so easy-going that Dion
O'Hara wasn't obliged to thrash him into con-
senting to marry the girl. The captain just took
the cards out of Dion's hands by admitting to
(Continued on page 7.)

THE NEW YORK DRAMATIC MIRROR



[ESTABLISHED JAN. 4, 1876.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President, 12 West 40th Street. LYMAN O. FISKE, Secy. and Treas., 121 West 42d Street.

CHICAGO OFFICE:

(Otis L. Collins, Representative)

60 Grand Opera House Building.

HARRISON GREY FISKE,

EDITOR.

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Twenty-five cents an agate line. Quarter-Page \$40; Half-Page \$80; One Page, \$120.

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One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$3.41 per annum. All other foreign countries \$3.41, postage prepaid.

Telephone number, 519 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 25 Regent St., W.; Murray's Exchange, 2 Northumberland Ave., W. C.; in Paris at Boulevard, 17 Avenue de l'Opera. In Liverpool, at Latham's, 21 Lane St. The Trade supplied by all News Companies.

Remittances should be made by check, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - OCTOBER 12, 1907.

Largest Dramatic Circulation in the World.

A MISFORTUNE OF THE THEATRE.

A New York newspaper the other day published a series of opinions by dramatic authors to the general effect that the commonality of actors to-day show little ability to realize an author's conception of characters, and that upon the author and the stage manager falls the onerous duty of teaching the general run of players the more significant elements of the parts they are called upon to play.

The same newspaper, quickly following its publication of these views of authors, presented a group of opinions of actors to the general effect that the player, from his own conception, as well as from his ability to seize the meanings of the author, does not particularly need to go to school to the author or stage manager and is quite competent for his work as it averages.

It is plain that the opinions of authors thus published necessarily applied to the common run of actors—to the greater number who fill the many parts in plays that may be called minor parts, yet the skilful acting of which is necessary for a generally good effect. And it is quite apparent, also, that the actors who expressed their own opinions on the subject are not at all of the class of actors meant by the authors, inasmuch as they are stars or principals playing in New York in circumstances that establish their own skill and ability.

There can be no doubt that there are many clever, thoughtful and able actors before the public to-day in a large number of plays whose great variety in characteristics and aptitudes. Nor can there be any doubt that, outside of these players, who regularly show ability in differing opportunities, there is a greater number of actors who require instruction from authors and stage managers or directors before they can plausibly impersonate the characters given into their hands.

In other words, in the theatre to-day—as is the case in most or all other fields in which individual ability to initiate is in demand—there is a very large number of persons who but touch the plane of mediocrity, and a still larger number who class even below mediocrity, at least as far as personal demonstration in preliminary work is concerned. In all fields there always

are a number of persons who are but commonplace to the one person who excels or who originates, and the theatre, unfortunately, always at a disadvantage in this matter when compared with professions that have educational institutions, at this time is less rich in original talent than ever before because it has advanced now some years in a period which is seeing the gradual elimination of the methods of instruction which formerly were enjoyed, and which were best illustrated in the stock company, with its constantly changing medium.

The comparative poverty of the theatre to-day in means for acquiring a varied experience must have an inevitable result—a steady decrease in the number of actors who know how things should be done and a consequent increase in the number of those who must be instructed, many of the latter requiring lessons in the very rudiments of the art which they have elected to follow.

PRESS AGENCY.

THE recent "confessions" of a former theatrical press agent in one of the popular magazines afforded reading of the sort that illustrated the peculiar vocation of the persons who collate and publish this species of ephemeral literature.

Moreover, these confessions have served another purpose. They have given rise to a discussion of the function of the press agent, as he relates to the theatre, and have inspired some more or less pertinent animadversions upon the doings of sensational members of this industrious body.

Time was when the press agent was confined to the circus, and the efforts of some of this craft on behalf of the theatre still smack of the circus. But the employment of press agents by all sorts of industries and interests to-day—from Standard Oil to the woman of wealth socially ambitious—has no doubt impressed the theatrical press agent with the idea that he must employ the most extraordinary devices to attract attention to the enterprises of the theatre. Where there is a persistent and exciting competition, means that ordinarily would be deemed illegitimate may perhaps be excused, especially as no eccentric effort of the press agent injures the public that reads as it runs. Still, there may be a question of injury nearer home that should be considered in this matter.

If it were possible to measure the results of the more eccentric and irrelevant phases of theatrical press agency, it would probably be found that the only real beneficiary thereof is the press agent himself. He germinates an idea and it so appeals to the newspaper man that it is exploited. It may bear no legitimate relation whatever to the particular theatrical enterprise for which the press agent is engaged, but that will not matter. It projects the individual press agent as a clever person, and he further proves his cleverness by profiting therefrom. The next theatrical enterprise he is associated with must perforce allow him an increased salary.

No philosopher of life can with any certitude state a direct resulting benefit to a "star" who will permit her press agent to publish a statement that she takes milk baths. Such a statement, if it has any public interest at all, goes to the curiosity of women who read the prescriptions for beauty in certain departments of the press. It could excite no considerable curiosity in the public—and then only among certain persons outside of the police—even if it should be announced that the actress would publicly take a milk bath in the play in which she was appearing. The spreading of tannark in the vicinity of a hotel might be a legitimate proceeding to soothe the nerves of an invalid guest, but it is riotous imbecility to say that it is spread to please an actress who is supposed regularly to achieve results by strenuous efforts in a neighboring theatre with the expectation that it will draw people to that theatre.

A freakish, frothy, or frivolous theatrical production may receive some benefit from press work based on its own characteristics, but no production of dignity can escape injury in the public estimation if it is subjected to undignified exploitation in the press. And no dignified production need lack legitimate publicity if its press agent be a man of particular knowledge and ability.

GARRICK STOCK COMPANY REVIVED.

Charles Dillingham announced last week that the players who are to appear in Charles Klein's new play will take the name of the Garrick Theatre Stock Company, this latter by permission of Charles Frohman, who controls that playhouse. Chrystal Heme will be the leading woman of the company, and Bruce McRae the leading man. The other members of the company are Grace Filkins, Mathilde Cottrell, Dorothy Dorr, Helen Graham, Anna Johnston, Gertrude Doremus, Frederic de Bellevalle, John Findlay, William Sampson, Ralph Delmore and George A. Wright. This company, it is announced, will remain in the Charles Klein's play during the entire season, and the following season will be seen at the Garrick Theatre in different plays.

PERSONAL.



SHATTUCK.—Here is a picture of Truly Shattuck, as she appeared while fishing in the headwaters of the Manistee River, Mich., during her Summer vacation.

RUSSELL.—Annie Russell, who has been spending the Summer in Maine, returned to New York last week to confer with her manager concerning her new play, *Phid in Pull*.

DITRICHSTEIN.—Leo Ditrichstein has had another comedy accepted by Wagenhals & Kemper for production in New York this season, with Mr. Ditrichstein in the leading role.

GADSKI.—Madame Johanna Gadski arrived from Europe last Tuesday and left at once for Salt Lake City, where she began her concert tour last night. She will return to New York on Nov. 10.

ROBSON.—Eleanor Robson has purchased a house at 302 West Seventy-seventh Street, near the corner of West End Avenue.

GORKY.—Criminal proceedings have been instituted at St. Petersburg against Maxim Gorky on account of his novel entitled "Mother," which has been confiscated by the Russian government.

JOHNSTON.—Mary Johnston, author of "To Have and to Hold," "Audrey" and other novels, arrived in Boston last week from an extended trip abroad.

NIELSEN.—Alice Nielsen arrived in Boston last week, to join the San Carlo Opera Company.

JONES.—Henry Arthur Jones sailed for London on the *Baltic* last Thursday, after supervising the production of *The Evangelist*.

CARTER.—Mrs. Leslie Carter will add Canille to her repertoire of Zaza and Du Barry which she will play on her road tour preceding the completion of her new play.

WYCHERLY.—Margaret Wycherly will appear later in the season in a new play of modern life, written by Stanislaus Stange and Bayard Veiller.

SUTRO.—Alfred Sutro, the British playwright, arrived in New York last Wednesday on his way to Milwaukee to supervise the last rehearsals of his play, *John Gayde's Honor*. He will return to London next month. Another of his plays, *The Barrier*, is soon to be produced at the Comedy Theatre, London, with Marie Tempest in the leading role.

OLCOTT.—Chauncey Olcott will make his annual appearance in New York next month in his new play, *O'Neill of Derry*.

BELASCO.—Last week David Belasco passed the twenty-fifth anniversary of his arrival in New York. He made no special observance of the occasion.

SUDERMANN.—Herman Sudermann's new dramatic work, entitled *Rosen*, was produced at the Burg Theatre on Sept. 3. It consists of four short one-act pieces, *Lichtaender*, two comedies, *Margot* and *Der Letzte Besuch*, and a satirical farce called *Die Ferne Prinzeßin*. These deal with subjects of a psychological and sexual character.

ROBERTS.—When her season at the Hackett Theatre ends Saturday night, Florence Roberts will go on a Western tour in *The Struggle Everlasting*. She will return to New York in April in a new play, under the direction of Henry B. Harris.

STANDING.—Herbert Standing has contracted to write his reminiscences of Sir Henry Irving for the *Century Magazine*, to be published later in book form.

SHEA.—Thomas E. Shea appeared for the first time in his new play, *A Soldier of the Cross*, at Pittsburgh, Pa., on Oct. 3.

SAVAGE.—Henry W. Savage has made a proposition to the director of the Royal Opera House, Leipzig, Germany, to bring the company playing *The Gypsy Baron* to America for a thirty weeks' tour.

MACK.—Andrew Mack and his company will sail from Australia, via Vancouver, on Nov. 2. Mr. Mack is now playing an engagement in Sydney.

EAMES.—Madame Emma Eames has been invited to sing *Aida* before the Emperor Francis Joseph of Austria, and William of Germany, at Berlin.

WHITESIDE.—Walker Whiteside, who is to be starred under Liebler management later in the season, sailed last Saturday for Europe to see a play, the American rights of which have been bought for him.

ROSTAND.—Edmond Rostand will shortly undergo an operation at his country place at Bayonne, near Cambo, France.

SHIFTS IN NEW YORK THEATRES.

On Oct. 14 Francis Wilson in *When Knights Were Bold* will replace *The Struggle Everlasting* at the Hackett Theatre. *The Struggle Everlasting* will then come into the Garrick. *The Struggle Everlasting* will be sent on tour. On Oct. 21 Elsie Janis in *The Haydn* will replace *The Evangelist* at the Knickerbocker. On the same date *The Merry Widow* will go into the New Amsterdam. *The Round Up* will move to the Broadway, and the Rogers Brothers in *Panama* to the Liberty.

DECISION IN METCALFE CASE.

The Court of Appeals Upholds the Appellate Division and the Critic's Charge of Conspiracy Fails.

The Court of Appeals, sitting in Albany, handed down a decision on Sept. 30 in the matter of James H. Metcalfe, dramatic critic of *LA*, against Charles M. Burnham as a member of the Theatrical Managers' Association. The decision upholds the Appellate Division of the Supreme Court, reversing the order of Justice Fitzgerald, in Special Term, who dismissed a writ of habeas corpus obtained by Burnham and remanded him to prison.

The case, as will be remembered, grew out of Mr. Metcalfe's exclusion from certain New York theatres managed by members of the Managers' Association. Mr. Metcalfe brought a charge of criminal conspiracy against the members of the association, and Mr. Burnham was put forward to test the case. He obtained a writ of habeas corpus, which was heard before Justice Fitzgerald and dismissed. Mr. Burnham then made appeal to the Appellate Division and Justice Fitzgerald's decision was reversed. The case was then taken to the Court of Appeals by Mr. Metcalfe, and decision has been awaited since last Winter.

The present decision was written by Judge Edward T. Bartlett, all other judges sitting concurring. After reviewing the facts in the case, Judge Bartlett says:

It is proved that the object of the relator, Burnham, and the other theatre managers associated with him, was not to attack or rebuke Metcalfe in the legitimate exercise of his calling as a dramatic critic. The statement presented by the relator at the meeting of the theatre managers' association, referring to certain alleged libelous articles appearing in the periodical for which Metcalfe wrote, as follows: "For their so-called criticism on plays or business methods we make no mention—that does not concern us and is without our province—but when they persistently and for no discernible just cause (but a personal feeling, perhaps) make a butt of one's religion—he his faith what it may—then some action should be taken to give the members of this association an assailed its vote of confidence and support and to take necessary steps to prevent our business interests being injured."

We have here a clear and uncontradicted avowal of the motive that led the managers to exclude Metcalfe from their respective theatres. It was not an attack upon his right to exercise his calling as a dramatic critic, but an effort on the part of the managers to protect themselves from public articles reflecting on their personal integrity and business methods against unjustifiable attacks upon their patrons and members of the Jewish faith. It would be quite out of place, owing to its character, to quote from an article (Exhibit A) written, signed and admitted by Metcalfe as genuine, and introduced in evidence by the relator, which is, to speak with moderation, an unexampled illustration of base bitterness and hatred. A dramatic critic indulging in such intemperate language may reasonably expect to arouse unpleasant antagonisms.

The remaining question in the case is whether the proprietor of a theatre has the right to decide who shall be admitted to witness the plays he sees fit to produce in the absence of any express statute controlling his action. At this late day the question cannot be considered as open in this State. There are a number of cases arising out of the purchase of theatre tickets from speculators on the sidewalk after notification by the proprietor that the same will not be honored at the door. These cases illustrate the absolute control that the proprietor of a theatre exercises over the house and the audience. He derives from the State no authority to carry on his business, and may conduct the same precisely as any other private citizen may transact his own affairs.

In *Murray v. Schumacher* it was held that the sale of a ticket of admission to a concert is only a revocable license to the purchaser to enter the building in which it is given, and to attend the performance, and if revoked before the performance has commenced, and before he has taken the seat to which the ticket entitles him, and he remains therein after notice of the revocation and refuses to depart upon request, he becomes a trespasser, and may be removed by the use of force necessary for the purpose, and his only remedy thereafter is by action upon the contract.

The holder of a ticket which entitles him to a seat at a given time in a place of amusement, being refused admission, is entitled to recover the amount paid for the ticket, and, undoubtedly, such necessary expenses as were incurred in order to attend the performance.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

H. A. STELLZ, Joplin, Mo.: *Fagiolacci* was first produced at the Theatre del Verme, Milan, Italy, on May 21, 1892.

B. F. MILTON, Wilmington, Del.: The original Red Mill company is booked to play four weeks at the Broad Street Theatre, Philadelphia, beginning on Jan. 27.

P. W., Lancaster, Pa.: The name of the play you mention is not *The Lady and the Farrier Physician*. Its correct title is *The Dumb Lady*; or, *The Farrier Made Physician*. It is a farce, not a drama, as you supposed. The piece is divided into five acts and founded on Moliere's *Medecin Malgre Lui*. It was acted at the Theatre Royal and printed in 1672. The author played *Drench*, the farrier.

E. T., Brooklyn, N. Y.: In the third act of *The Round Up*, two minutes and ten seconds elapse between the shooting of the Indian on the cliff and the fall of the curtain. On Wednesday night the man hung over the cliff for two minutes and forty seconds, which includes the time taken to raise and lower the curtain several times. We do not know to which Indian tribe he belongs, but suspect he is a white actor, perhaps a trained acrobat.

EDWARD HINER, Chicago: 1. The two actresses who appeared with Evans and Hoyer about eighteen years ago were Jennie Kenmore and Mattie Ferguson. They played in *A Parlor Match* and made a great hit. 2. John T. Raymond played Colonel Mulberry Sellers in *The Gilded Age*, which was produced at the old Park Theatre, New York, on Sept. 16, 1875. 3. The play at Ford's Theatre the night of Lincoln's assassination was *Our American Cousin*.

TROSKER.—There have been several English versions of Dumas' *Denise*. The play was originally produced on Jan. 19, 1885. The following year, on June 11, it was presented in London. A version by Augustin Daly was given by that author-manager in May, 1885, with Clara Morris in the title role. An adaptation by Sir Augustus Harris and Clement Scott was brought out at the Prince of Wales Theatre, Birmingham, Aug. 28, 1895, with Olga Nethersole. This play was afterward seen in this country. On the afternoon of May 24, 1887, under the title of *Fair Fame*, an adaptation by Clinton Stuart was offered.

EDITH PALMER, Detroit: Checkers was first produced on March 12, 1903, at Chatterton's Opera House, Springfield, Ill. The original cast was as follows: Thomas W. Ross as Edward Campbell, Dave Braham as "Push" Miller; H. S. Northrup as Arthur Kendall, W. A. Paul as Phillip Kendall, J. H. Hazelton as Judge Martin, Harry Gibbs as Murray Jameson, George Larson as Adolphus Barlow, Joseph A. Wilkes as "Uncle Jerry" Hatter, Claude H. Cooper as the General, George Turner as the Colonel, E. F. Nagle as the Major, William Wadsworth as Jasper, A. J. Edwards as "Chic" Allen, Stanley Murphy as Dick, H. G. La Motte as Harry, A. J. Edwards as Simpkins, Claude Cooper as Bud Breckenridge, E. F. Nagle as Eli Pendergast, George Turner as Lem Stevens, William Wadsworth as Toby, H. G. La Motte as Captain Tillis, E. F. Nagle as Ed Gaines, George Turner as Hank Wiler, W. A. Paul as Jim Brown, Stanley Murphy as "Sp" Ryan, Thaddeus Shine as Barney O'Brien, George Hunter as Official Caller, A. J. Edwards as Jacob Geisenheimer, June Van Buskirk as Pert Barlow, Ethel Strickland as Sadie Martin, May Vokes as Cynthia, Marie Taylor as Aunt Deb, Theresa Taube as Mrs. Long, Margaret Smith as Mrs. Watson, Claire Armstrong as Mrs. Gertrude Neville, Kathryn Morse as Clara Remond. 2. "Lotta" (Lotta Crabtree) is still alive.

THE USHER



Frank McEntee writes to THE MIRROR relative to a letter in this journal recently that cited well known facts to prove that the stage in the better theatrical circumstances of Shakespeare's day was by no means as lacking in scenery and other accessories as extremists who assume that it was practically barren would have this age believe.

"Among other things," says Mr. McEntee (who is manager for Ben Greet), referring to the letter in THE MIRROR, "the writer makes the astounding statement that the 'Elizabethan theorists claim that Shakespeare knew nothing of scenery,' and Mr. McEntee claims that 'as far as can be learned not one Elizabethan theorist ever maintained such an impossible belief.' Mr. McEntee adds:

As is commonly known, the theatre in Shakespeare's time was without a curtain. For that reason a change of scenery was not possible without confusion, distraction and delay. The 'Elizabethan theorists' consider it reasonable to suppose that Shakespeare therefore decided not to attempt to alter the scenes; preferring to suggest a change of place and a lapse of time by verbal reference, or to leave it to the imagination of the audience. The chorus in Henry V seems to express implicitly his point of view in the matter. The great dramatist must certainly have known as much about scenery as was worth knowing for his purpose. No doubt, it was the sorry exhibitions of scenery in the miracle plays that really persuaded him from employing any such silly and futile device. Under the circumstances there was but one thing for Shakespeare to do—and he did it magnificently—placed 'the scenery in the lines.'

This matter about scenery and accessories in Shakespeare's day is too broad to be confined to special pleading for a particular theatrical enterprise based on the archaic idea.

The student of stage matters of the Elizabethan period, as has already been shown in THE MIRROR by Appleton Morgan and others, can find much evidence that in the more particular productions of that time the stage was dressed with all the elaboration possible of the period. The introduction to Titus Andronicus in the Bankside Shakespeare presents much pertinent matter on this subject, and there are other sources of more or less exact information.

Although Shakespeare died when John Harvard was in his ninth year, and was probably never seen by the founder of America's leading university, it seems likely that the great dramatist might have been closely connected with the marriage of Harvard's mother, Katherine Rogers, of Stratford-on-Avon, to Robert Harvard, the Southwark butcher, whose son rendered such important service to the cause of education in this country.

In his new volume on "John Harvard and His Times," Henry C. Shelley, dramatic editor of the Boston Herald, has elaborated an attractive theory to the effect that Shakespeare was the means of introducing Robert Harvard to Katherine Rogers. Of course, Mr. Shelley had no difficulty in showing that many of the leading players of the Globe Theatre were closely associated with St. Saviour's Church, Southwark, London, and he also points out that as an office holder of that church Robert Harvard was brought into touch with many of Shakespeare's colleagues.

On the other hand, he establishes an intimate connection between the Rogers and Shakespeare families in Stratford-on-Avon, and from these several sets of circumstances works out a theory which gives his book a novel interest. "John Harvard and His Times," by the way, is the first book to be published on the founder of Harvard University.

Colonel T. Allston Brown has addressed THE MIRROR relative to the statement published last week in this journal about the first theatre in the American colonies. Colonel Brown says:

In last week's MIRROR you state that a correspondent at Columbia, S. C., informs you that old records say that as early as 1733 a playhouse existed in Charleston, S. C., at which concerts were given, and that in 1735 a theatre was built and was the first theatre erected in the American colonies.

I must take exceptions to this statement, for it was not a theatre erected for theatrical representations, but a building in which one room was fitted up for entertainments of all kinds. In my "History of the New York Stage" I state that Anthony Aston, otherwise known as Mat Medley, a lawyer, poet, actor and soldier, states that he acted in New York in 1732. The place in which he appeared was not a regular theatre, but an upper room in a building where concerts and entertainments of various kinds were given. In my history you will find the following: "In September, 1732, a company of professional actors arrived in New York from London, England, and gave performances (dramatic) in a large

room in the upper part of a building near the junction of Pearl Street and Maiden Lane. It was fitted up with a platform stage and raised seats, capable of seating 400 people. They acted there for one month, three times each week. The Nassau Street Theatre was located on the east side of Kip (now Nassau) Street, between John and Maiden Lane. It was not a specially erected theatre, but a two-story house. The stage was five feet from the floor. A green curtain was suspended from the ceiling. A pair of paper screens were erected upon the right and left hand sides for wings. Six wax lights were in front of the stage for footlights. The orchestra consisted of a German flute, horn and drum players. Suspended from the ceiling was the chandelier, made of a barrel hoop, through which were driven half a dozen nails, into which were stuck so many candles. Richard III was given on March 5, 1750. The first theatre erected in the colonies was Hallam's Nassau Street Theatre, opened Sept. 17, 1753, and shortly after this was fitted up as a church.

"In March, 1885, there appeared in the editorial columns of the New York Herald the following: 'Chief Justice Daly, of the Court of Common Pleas, has brought to light a most interesting bit of history concerning the drama in America. The first theatre in this country, he has discovered, was opened in this city Dec. 6, 1732.' Replying to this the New York Clipper said: 'Judge Daly's discovery is not news to old Clipper readers, for Colonel T. Allston Brown published that item in this paper just seventeen years ago.'"

Major John B. Ketchum, a dramatic critic and writer some fifty years ago, and now an official of the United States Soldiers' Christian Aid Association, is represented on the stage to-day by his daughter, Edythe Ketchum, who, in response to a curtain call at the Walnut Street Theatre, Philadelphia, recently delivered a little address which contained thoughts so commendable that a part of it is here reproduced for the first time:

Next to an approving conscience, the approbation of our auditors is the highest earthly reward to which we can aspire. The actress struts her brief hour upon the stage and then—alack!—is seen no more. But if this were the all and the end all! Happily it is not.

The actress lives in the affections of her

auditors. She remembers her triumphs, and knows that if her influence has been pure she has gained an earthly immortality that must be enduring, and worth years of sorrow and long periods of misrepresentation and conflict with opposing influences. Her repose is sweet and reflective; and retrospection comes often to "knit up the ravel'd sleeve of care," and console the aspiring woman for the loss, the pain and trial of the past time.

No actress comes to the center of the stage without labor and study and moral conflicts that may veil her soul in shadows. But there are feelings, sentiments and emotions engendered which neither time nor distance can destroy; and it is in these that the professional woman to-day finds a true solace as she remembers that

All the world's a stage,
And all the men and women merely players!
This is the truth. The actress has rewards fully commensurate with her life and work. Women in no other artistic walk of life inspire the public affection that is bestowed upon actresses who are worthy.

This is so because women in other artistic fields—say for instance the woman in the literary field—are known and beloved for their work apart from their personalities, which are unknown, while the actress comes into direct appeal, and her individuality itself is an element in the admiration she inspires.

LEW FIELDS.

A photograph of Lew Fields occupies the first page of this week's MIRROR. Mr. Fields has just made his appearance in a new musical comedy that affords him better opportunities than he has had in years. There is not a harder worker or a better actor than Mr. Fields in musical comedy, and his friends are delighted at the success that is now his. He has always been noted for his conscientious work and for the quiet, reserved methods he uses to make his comedy tell. A review of his play is found in another column.

THE STRONGER SEX PRODUCED.

The first American presentation of The Stronger Sex was given at Columbus, Ohio, on September 23, with Maude Fealy in the star role. The play is said to have made a great hit, fully duplicating its English reputation. Miss Fealy in the principal part has a role just within the line in which she has made some of her principal successes.

THE NEW STUYVESANT THEATRE.



David Belasco's new theatre, the Stuyvesant, on Forty-fourth Street, a picture of which appears above, will be opened on Oct. 16 with David Wardell in the Grand Army Man.

Work on the theatre began early last Spring, and was pushed rapidly so that the structure was ready for the decorators about the middle of June. The entire Summer has been spent in fitting and decorating the house. As will be noticed in the accompanying picture, the exterior aspect of the house is simple but impressive. The interior, however, is unlike any other theatre in America, both in arrangement and in decoration. It represents the most advanced ideas in theatre building, the work of Mr. Belasco and the architect, George Kelster.

In the first place, the new Stuyvesant is the first New York theatre to be built in an inclosed rectangular court, with an open passageway ten feet wide extending around the entire structure. There are exits equivalent to nineteen of the regulation widths on the ground floor alone, which means that there is one exit for every twenty persons to be accommodated in the orchestra. The number of persons to an exit from the balconies is even less. The entire theatre, with every seat occupied, could be cleared in three minutes.

Perhaps the most remarkable novelty in the new playhouse, however, is the system of electric lighting, invented by Mr. Belasco and carried into effect by theatrical electrical experts. No chandeliers or brackets are visible in the theatre. Instead, the clusters of electric lights are inclosed in the space between the fireproof roof of the building and a ground glass ceiling of the auditorium. This is of glass, supported by ribs, thus presenting a paneled appearance. The lights beneath the balconies are to be similarly

contrived. Behind the scenes for stage effects there are to be 4,000 lights, with all manner of new contrivances for obtaining all degrees of brilliancy.

The distance from the floor of the stage to the roof above is ninety-two feet. Above the stage are two large fly galleries on both sides. All the drops, as well as the curtain, are raised and lowered by electric motors. The center of the stage is occupied by the platform of a large elevator, and below the stage are two separate floors. The purpose of this arrangement is to change the stage settings between acts more rapidly. One stage setting need merely be pushed on to the elevator and lowered to either of the floors below, where it can be stored away.

The dressing rooms are in a separate building on the west side of the structure, divided from the main building by a thick fire wall. They are arranged in six stories, and are all open to daylight and fresh air, with windows on the 10-foot court already described. Besides all the customary appliances there is a shower bath on each floor.

On the west side of the building in front are the four floors of offices to be occupied by the members of Mr. Belasco's staff, which is to be removed from the Belasco Theatre. A mezzanine floor is provided, where Mr. Belasco will have a private reception room.

The general interior appearance of the new theatre is broad and shallow. Opera glasses will scarcely be necessary, even from the rear of the second balcony, and the front of the first balcony is unusually close to the apron of the stage. The seating capacity is 1,110.

Most of the mural decorations are by Everett "Minn." A detail from the space over one of the boxes is shown in the accompanying illustration.

A Detail of the Mural Decoration.



MARY LAWTON



Photo Metron, Chicago, Ill.

Mrs. Fiske's role of Tess in Harrison Grey Fiske's special production of Tess of the D'Urbervilles is played by Mary Lawton, a young actress who in a brief career on the stage has come to the fore with surprising rapidity. It is only four seasons since Miss Lawton made her stage debut. During that time she has played leading roles with Otis Skinner in The Duel; in a number of productions at the New Theatre, Chicago, and with the Castle Square and other stock companies. She has already won success as Tess, having played the part of Hardy's heroine when the Castle Square company gave the play. The praise which her performance aroused at that time was an important factor in Mr. Fiske's choice of her to head his company.

A NEW DRAMATIC ORGANIZATION.

The Young Men's Hebrew Association of New York has made arrangements with Harold Brooks Franklin, formerly with Sam H. Harris, of Cohen and Harris, to conduct a theatrical organization in its building at Ninety-second Street and Lexington Avenue, the members to consist of both professional and amateur players. The object of this organization will be to encourage the production of the better kind of plays—not Ibsen or Shaw plays—but plays of a lighter caliber that have something in them. Mr. Franklin will have entire management of this organization, which will be conducted on a professional basis. The scenic and other equipment is to be constructed by members of the Y. M. H. A. under the supervision of experienced managers. The organization will be known as The Mansfield Players, as a tribute to the memory of Richard Mansfield. The first play will be given on Nov. 3, and will be followed by other plays at regular intervals.

A NARROW ESCAPE.

While going from Raleigh to Goldsboro, N. C., recently, E. W. Priest, advance agent of The Red Feather, was moved by a sudden impulse to leave the car in which he was riding to go to the car ahead. He had scarcely left his seat when a pistol bullet crashed through the window and was buried in the cushions of the seat he had just vacated.

CURRENT AMUSEMENTS.

Week ending October 12.
ACADEMY OF MUSIC—Dennis Thompson in The Old Homestead—2d week—9 to 10 times.
ALHAMBRA—Vandeville.
AMERICAN—Theresa Death Valley—9 times.
ASTOR—Raymond T. Hitchcock in A Yankee Tourist—9th week—45 to 50 times.
BELASCO—The Rose of the Rancho—2d week, plus 6th week—40 to 45 times.
BIJOU—Alla Nadimova in The Master Builder—3d week—17 to 24 times.
BROADWAY—Rogers Brothers in Panama—6th week—23 to 43 times.
CASINO—The Gay White Way—1st week—1 to 5 times.
CIRCLE—Announced for Oct. 12—Two Islands.
COLONIAL—Vandeville.
CRITIC—The Dairymaids—7th week—44 to 50 times.
DAILY—Margaret Anglin and Henry Miller in The Great Divide—23d times, plus 6th week—35 to 45 times.
DEWITT—Burlington Burlesques.
EMPIRE—John Drew in My Wife—6th week—30 to 40 times.
FOURTEENTH STREET—Barney Gilmore in Dublin Dan—13 times, plus 2 times.
GARDEN—Florence Williams in When Knights Were Bold—6th week—50 to 55 times.
GOTHAM—Dramaland Burlesques.
GRAND OPERA HOUSE—The Belle of Mayfair—140 times, plus 8 times.
HACKETT—Florence Roberts in The Strange Evening—3d week—13 to 20 times.
HARLEM OPERA HOUSE—Stock co. in Audrey.
HERALD SQUARE—Lew Fields in The Girl Behind the Counter—3d week—7 to 12 times.
HIPPODROME—Florence Days and Neptune's Daughter—6th week.
HUDSON—Robert Edison in Classroom—7th week—46 to 53 times.
HURRIC AND SEAMON'S MUSIC HALL—Night Owls Burlesques.
GERMAN—The Judge of Zalamea—3d and 4th times; The Glamour of the Stage—5th time; Obsolete—1 time; The Great Community—3 times.
KALICH—Fidellius Drama.
KEITH & PROCTOR'S UNION SQUARE—Vandeville.
KEITH & PROCTOR'S 23D STREET—Vandeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in The Other Girl.
KEITH & PROCTOR'S 38th STREET—Vandeville.
KEITH & PROCTOR'S 125th STREET—Vandeville.
KNICKERBOCKER—The Evangelist—2d week—8 to 14 times.
LIBERTY—Lola Glaser, in Lola from Berlin—4th week—22 to 23 times.
LINCOLN SQUARE—Fiske O'Hara, in Dion O'Dare—2d week—9 to 16 times.
LONDON—Belly and Woods.
LYRIC—The Told—6th week—32 to 40 times.
LYRIC—James O'Neill, in Monte Cristo—7 times.
MADISON SQUARE—Closed Sept. 21.
MADISON SQUARE GARDEN—Electrical Show, to Oct. 9.
MAJESTIC—Virginia Harrod in Anna Karenina—31 times, plus 2d week—9 to 16 times.
METROPOLIS—Billy B. Van in Patsy in Politics—9 times, plus 2 times.
MINER'S BOWERY—Thoroughbred Burlesques.
MINER'S FIFTH AVENUE—Brilliant Burlesques.
MURRAY HILL—Crackjack Burlesques.
NEW AMSTERDAM—The Round Up—7th week—50 to 57 times.
NEW STAR—Little Heroes of the Streets—9 times.
NEW YORK—Vandeville.
PASTOR—Vandeville.
RAVOC—The Man of the Hour—45th week—257 to 304 times.
THALIA—Fighting Bill—9 times.
THIRD AVENUE—Stock company in A Desperate Chance.
VICTORIA—Vandeville.
WALLACK'S—The Hardy Gurdy Girl—3d week—17 to 24 times.
WEBER'S—Commencing Oct. 10—Joe Weber's company in Hip! Hip! Hooper!
WEST END—Coke and Johnson in The Shoo Fly Regiment—22 times, plus 2 times.
TOKYVILLE—At Yale—3 times.

TELEGRAPHIC NEWS

CHICAGO

The Man from Home a Success—The New Dominion—Donald Robertson's Venture.

(Special to The Mirror.)

CHICAGO, Oct. 7.—Another new play was virtually produced at the Studebaker last week, when the first metropolitan engagement of The Man from Home began, after preliminary performances at Louisville and Columbus. The authors are Booth Tarkington and Harry L. Wilson. Many persons expected an Indiana play full of local color and discovered that all the scenes were in very fashionable European surroundings, at the Hotel Regina Margherita, Sorrento, Italy, and that the "man from home" was the only real Indiana character introduced. His ward, a young woman born in Indiana, was represented as completely changed by long residence abroad, and like her brother, who had suffered similarly in mind, was ashamed of Kokomo. These transplanted youngsters were excessively humiliated by their forced association with "the man from home" when he appeared in Sorrento, fresh from Kokomo and proud of it. The young ward is engaged to marry a titled fop and has agreed to pay him \$750,000 for the honor—in the form of a settlement. This money is really going to the villain of the play, the Earl of Hawcastle, father of the fop, and an adventurer with a bad record in Russia, where he managed to send a socialist professor to Siberia and elope with his wife. The man from home, Daniel Voorhees Pike, lawyer, aged about thirty-five, from Kokomo, had as companion character through the play a distinguished-looking middle-aged man whom he called "Doc." He seemed to be a German, but he proved to be a Russian Grand Duke Incog. The political prisoner (the professor) has appeared early in the play as a hunted man whom it was a criminal offense to aid to elude the police. These threads are woven into an exceptionally bright, interesting and witty play. Most of the wit, of course, is given to Mr. Pike, one of the "fattest" parts ever handed to an actor on the silver salver of star prominence.

Will T. Hodge, the fortunate recipient, made Pike a neat-appearing, deliberate, self-reliant Yankee with a drawl which now and then suggested Stubbins, of The Cabbage Patch. He was lively enough in the lively scenes and met the demands of the big scene in the third act with plenty of strength and general skill. The reviews were pleasant, reading for Mr. Hodge, though the *Inter-Ocean* said that Pike was nobody but Freeman Whitmarsh, of Sag Harbor, after he had studied law in Indianapolis. It would have been a more substantial creation if more evidently and accurately patterned after a unique Indiana lawyer of Kokomo or other Hoosier city. Mr. Hodge got numerous curtain calls, and Tuesday night had to make a speech. When *Plympton's* Grand Duke in disguise was a masterpiece of poise, grace, distinction and completeness. The audience was delighted and took occasion to express itself several times in enthusiastic applause. Mr. Plympton playing this role "in support" of a star was a keenly relished bit of satire, in effect though not intended, on the absurdity of the "starring" practice of managers and producers. Percy Ames' lean and rapid, monosyllabic, dashing British aristocrat was admirably definite and complete. Olive Wyndham gave an entirely creditable performance of the transplanted Hoosier girl, and Alice Johnson did the contesse (the heavy) with strength and skill. Ida Vernon as Lady Creech and E. J. Ratcliffe as the Earl were a good pair of elderly British snobs. Henry Harmon did the emotional rescued prisoner convincingly, and Howard Short was good as Horace. The rest of the company were praiseworthy. It included James Fortescue, Anthony Asher, Antonio Salerno, Thomas Ebert, William Lackaye. The critics bestowed a great deal of praise on the play and predicted that it would become a popular success. The first two acts did not seem to bear out this view, but the clever and strong third act restored confidence. As a "roast on American-born deserters to foreign nobility" the play is bold and effective, but needs admiring and polish. The show has drawn well so far.

Abraham Lincoln Bringer said he would proceed to show Chicago, beginning next week at the Auditorium, what sort of vaudeville it had not been getting.

James Durkin, the handsome leading man of the College Theatre Stock, came near damaging his face temporarily, if not permanently, last week, and thinks he narrowly escaped a fracture of the skull. His fine riding and driving horse ran away and threw him twenty feet to a stone sidewalk. While up in the air Mr. Durkin said to himself, "Now, I have a matinee this afternoon." He covered his face with his arms and landed on them and his hands. One of them was split so that he had to go to a surgeon and carry it bandaged all week while playing in The New Dominion. His German accent was not damaged.

Adelaide Keim can furnish good Irish brogue on demand. Miss Keim's father says she has Irish blood in her veins.

A handsome new temple of dramatic art will be opened at Brazil, Ind., the Sauerwine. It will be booked by the Central States Theatre Company, of Chicago.

The Lady of Lyons will be a special production of the early Winter at the College Theatre. Prince Carl and the Middleman will be played at the Marlowe soon. Manager Marvin is making special preparations for both.

Clay Clement's ingratiating comedy, The New Dominion, was handsomely produced last week at the College Theatre and cleverly played by James Durkin, though not as imposing physically as Mr. Clement, approached very closely to his excellent Baron, giving it a fine aristocratic manner, charm, sympathy and a surprisingly good dialect. Virginia Keating did Flora Randolph most agreeably, and Morris McHugh made the colored servant true to life and genuinely amusing. There was plenty of real fireworks, the stage settings by Peter Donigan were exceptionally fine, and Manager Eugene McGillen had the encouragement of big houses all week.

Will Reed Donroy, recently acting manager of the Walker Opera House at Champaign, Ill., has gone West as press representative of The Yankee Regent company, in which Toby Lyons is starring.

After a big advance sale the Eddie Foy engagement at the Garrick opened last night to a sold-out house. The engagement is for six weeks. Further notice deferred.

Richard Bennett, of The Hypocrites, was the guest of honor at a reception given by the Chicago Chapter of the Actors' Church Alliance in the Auditorium parlors last Friday.

The flourishing suburb of Roseland is to have a new \$30,000 theatre at 113th Street and Michigan Avenue. The theatre is to be opened on Dec. 1 under lease to I. E. Berkson, who will be manager.

The engagement of Donald Robertson and his art theatre company for a season of matinees at the Garrick began this afternoon with Moliere's *Misere*. This play will be repeated Thursday afternoon. Mr. Robertson's fine production of The Triumph of Youth will be repeated to-morrow afternoon and Friday.

Leon Wachner's German stock company from Milwaukee began its season of Sunday performances at Powers' with brighter prospects than ever this season. The first play was a dramatization of Daudet's "Pascual" and "Hister." The leading woman, Minna Hoeker-Berens, and the leading man, Michael Isadorovitch, are new members. Gertrude Senger remains, also Ludwig Kreiger, Bethelde Sprotte, Conrad Bolton, Hedwig Brelina and Helene Loh.

Frank Moulan and Maud Lillian Berri still head The Grand Mogul company, which is finishing a fortnight at the Auditorium as the Police-men's Benefit attraction. The company includes John Dunsmuir, J. B. Carson, Arony Lambert, Edith St. Clair and Clara Belle Jerome.

Franklyn Pyles' drama, Drums Wayne, will be

produced for the first time in Chicago at the Bush Temple next week.

The third anniversary of George Lederer's management of the Colonial was observed last week.

Fritzi Scheff and Miss Modiste have delighted as much and as many at the Illinois as before. An unexcelled light opera company still includes William Pruetz, Claude Gillingwater, Bertha Holby and Leo Mara. Josephine Bartlett has received numerous press compliments for her Cecile. Robert Michailis sings the captain better than before.

William Jossy, a well-known leading man of local stocks, appeared in his own play, The End of the Trail, at the Alhambra last week, and received much attention from the dramatic writers. The play is well staged and played and full of life, with a variety of Mexican frontier characters.

Frances Kennedy, formerly of the La Salle musical stock, is the new Madame Woodbury of The Knight for a Day company at the Whitney, and is making much more of it than any of her predecessors. Eugene Moulton, a brother to Frank Moulton, recently joined the company. He is playing the chef creditably. Edward Beck's expressman has become an unusually genuine and humorous character.

W. F. Cullen's production of The Burgomaster, which is the best at the Great Northern this week, will be followed by *Piff! Paff! Poff!* During the week of Oct. 20 Thomas A. Shea will be seen in Dr. Jekyll and Mr. Hyde, The Bells and A Soldier of the Cross. Wine, Women and Song, from the Circle, New York, will be the attraction for the weeks of Oct. 27 and Nov. 3, and Williams and Walker are due a little later.

The engagement of Robert Mantel will follow that of The Red Mill at the Grand Opera House, beginning on Nov. 3. Mr. Mantel will remain three weeks. Then Bertha Kalich for two weeks in Harrison Grey Fiske's elaborate production of Sappho and Phaoon. The Richard Mansfield time, which follows that of Miss Kalich, will be filled with the engagement of Eleanor Robson, four weeks. Kara Kendall will follow Miss Robson, remaining two weeks; then Otis Skinner for two weeks; Wilton Lackaye two weeks and Mrs. Fiske to weeks. A Savage musical production is booked to follow Mrs. Fiske. Grace George in Divorçons will follow the only musical interruption of a fine, dignified season of the best attractions.

The Studebaker management has a secret. A big musical production has been booked, but further particulars are refused. The secret attraction will be seen about the beginning of the holidays.

Hugh Ford, stage director of The Man from Home, received a handsome diamond pin as a present last week from the members of the company.

Member of a local stock got confused recently, and instead of saying "The king and queen are in the rookery," he nearly spoiled a fine scene with "The king and queen are out in the grocery."

Leon Friedman, who has heralded Virginia Harrod, Lew Dockstader and other famous folk on former occasions, did the advance work for the Eddie Foy engagement at the Garrick.

Jack Murray, formerly of the local group of dramatic critics is back in town at Lillian Russell, and is engaged for the world tour.

Ted Leary, recently business manager of the College Theatre, has been appointed advance representative of Fritzi Scheff.

Alice Hegan Rice, author of Mrs. Wiggs of the Cabbage Patch, is in the city accompanied by her husband, Cale Young Rice, author of A Night in Arignon, which Donald Robertson will produce. Mr. and Mrs. Rice are guests of Mr. Robertson.

Chicago young woman who has chosen the stage has been meeting with success in vaudeville under the assumed name of Coy de Tricky.

Two young women well known in the social circles of Chicago have gone on the stage as the Collins Sisters.

Jane Kennard and Frank Sylvester are preparing to produce a playlet by Frank Ferguson entitled *Marguerite's Husband*.

The Girl Question seems to have settled into a sure place in popular favor at the Grand Opera House, Chicago. The La Salle stock was never better than now with George Mendum, Leonora Kerwin, Frances Demarest, Leo Kohlmar, Arthur Sanders and other clever actors and singers.

Hal Godfrey left last week on a hunting trip to Colorado, where he will add the effect of ozone to the exhilaration of his recent success in Europe. While traveling in the Emerald Isle he caught a Irish cold which put up a good, strong fight against eviction.

Rae D. Henkle is in charge of the Brady-Grismer press bureau this season.

Nellie Lynch has joined Marie Cahill's company, which will be at the Illinois following the engagement of Fritzi Scheff.

M. W. McGee has been appointed manager of Powell and Cohn's St. Heller company. The tour began Saturday at Kalamazoo. The company includes Will F. Conlon, J. F. Burns, George A. Steers, Franklin Carpenter, Harry Wayne, Mason Douglas, John T. Connor, Arthur Phillips, Lorena Tolson, Hazel Moy, Eva M. Hays, Martha Dane, Gertrude Allen, and Cecil Day. Frank B. Morton is in advance.

Extra Kendall will produce George Ade's The Land of Dollars at Indianapolis next month, and will be seen in it soon afterward at the Grand Opera House, Chicago.

Manager McGillen, of the College Theatre, is preparing a production of Richard Mansfield's Old Heidelberg.

There is a rumor that the Chicago Opera House will be used again for musical comedy soon, but this is denied by representatives of Mr. Kohl, who says he has no intention at present of making a change at this theatre.

Adelaide Keim, a tree was particularly charming at the Bush Temple, Sept. 23, in A Royal Family. Edward B. Haas was a good-looking crown prince and played the love scenes with exceptional naturalness and dignity, but was too sober in the lighter scenes. Will D. Corbett's King was finely, definitely and thoroughly well played. Peter Lang's Cardinal was a particularly admirable stock achievement, played with ease and finish. J. J. Fitzsimmons' young priest was excellent. Florine Arnold as the Queen Mother and Gertrude Binley as the Queen Consort fulfilled the requirements of these rather uneventful roles. Capitola Holmes played the young Prince pleasingly. Capacity houses have been numerous lately at the Bush. About the only men in the assemblage of women who flitted the house Wednesday afternoon from footlights to ceiling were those of the orchestra.

Ed Clifford, of the Bowland and Clifford company, is in New York on business of the company's several attractions.

Just as it was leaving, The Girl Rangers was showing a smoothness and brightness which would have added much to its reputation and success had these conditions been noticeable earlier. After a month at the Walnut Street, Philadelphia, the production may go to the Broadway Theatre, New York. Reine Davies' equestrian song number, "Love Me, Love My Horse," has become a memorable and handsome feature.

Arthur J. McWatters has joined the company as the pugilist (lightweight), and with Miss Tyson he transfers from vaudeville several of their biggest hits. Miss Tyson is making Arthur Weid's post card number one of the most successful bits of the production, with half a dozen encores nightly. Van Rensselaer Wheeler is singing his two fine solos better than at first, and Lillian Shaw continues one of the big hits with her slave character and Yiddish specialties. Will Rogers, the rope thrower, continues to get enthusiastic applause with his lariat, but has stopped the casual remarks which the audience relishes.

The engagement of Lillian Russell in *Wildfire at Powers'* will begin to-night. The company includes Boyd Putnam, Herbert Corbell, Hae Toland, Will Archie, Harry Stafford, Gilbert Douglas, Annie Buckley, Genevieve Cliff and Rosalie De Vaux.

A "chorus girls' ball" will be given by the newly organized theatre Treasurers' Association at the Coliseum on Nov. 23 to get a fund for the establishment of clubrooms. Treasurers McDan-

iels of the Grand, Winkelman of the La Salle, Timponi of Powers' and Boyle of the Chicago Opera House are in charge of arrangements.

Kabale and Liebe, by Schiller, will be the first German classic matinee production at Powers' on Oct. 14.

The opening performance of the French Theatre will be Sardou's *Pattes de Mouche* on Oct. 15.

The Chaucery Olcott engagement at McVicker's will begin on Oct. 13. His new play, O'Neill of Derry, will be given.

The opening bill of the Klaw and Erlanger vaudeville at the Auditorium includes Vesta Victoria, Ida Fuller, Zaretzky Troupe and George Fuller Golden.

The Burton Holmes lectures at Orchestra Hall will begin next Wednesday.

The bills this week: Studebaker, The Man from Home; Grand Opera House, The Red Mill; Garrick, Eddie Foy; Illinois, Fritzi Scheff; Colonial, The Talk of New York; Powers, Lillian Russell; McVicker's, Lew Dockstader; La Salle, The Girl Question; Whitney, A Knight for a Day; Auditorium, The Grand Mogul; Garrick (afternoon), Donald Robertson; Bush Temple, The Adventures of Lady Ursula; Great Northern, The Burgomaster; People's, The Speculator; Pekin, The Isle of Pines; Marlowe, All the Comforts of Home; College, Old Heidelberg; Academy, A Fighting Chance; Bijou, The Outlaw's Christmas; Alhambra, The Four Corners of the Earth; Columbus, Bedford's Hope; Criterion, The End of the Trail. Otis Colman.

BOSTON

The Morals of Marcus—The Follies Does Well—Stock Productions—Gossip.

(Special to The Mirror.)

Boston, Oct. 7.—Marie Doro is the conspicuous newcomer of the week in Boston to-night, and at the Park every seat in the theatre was filled when it was time for the curtain to rise upon The Morals of Marcus. The piece was splendidly given to-night and moved like clockwork. It was uniformly well acted. The part of the Oriental beauty transplanted to London atmosphere but still preserving her Eastern ways was just the sort of a character that Miss Doro could play gracefully, and she realized every opportunity. Foremost in her support was C. Aubrey Smith, the London actor who originated the part of Marcus Ordeyne over there. Others who were well received were Forest Robinson, Ivo Dawson, William Evans, Beatrice Forbes-Robertson, Kate Moser, Mrs. J. West, Alice Neal, and Leonora Palmer. A delegation from New York was on hand in honor of the new star and the first performance of the play in America.

This is the final week of Blanche Bates' stay at the Majestic in The Girl of the Golden West, and tremendous audiences still prevail. In addition she gives daily special matinees of the double bill consisting of Madam Butterfly, preceded by My Aunt's Advice, a light playlet in which she has never been seen in the East. It was received with the greatest enthusiasm, and the two bills will serve to complete a notable engagement for Miss Bates in this city.

It was a happy thought on the part of Lindsay Morrison to revive The Girl with the Green Eyes at the Boston this week with his stock company, for it was always well liked here, and after Clara Bloodgood starred in it no more it was just as well liked in stock presentation. The presentation to-night was admirable in every way, the character of Jinny affording Eleanor Gordon new chances to show capability and versatility. Wilson Melrose also added another interesting impersonation to his list. Lucille La Verne, Rose Morison, Mary Sanders—in short, the entire company appeared to advantage, and the Cock's tourists could not have been improved upon in the Apollo scene in the second act.

Another welcome revival was The Beggar Student at the Castle Square. Now that this house is again the home of light opera it was very appropriate that The Beggar Student should be one of the works. The cast to-night was an admirable one in every way. Hattie Belle Ladd is back again after a vacation, and this week a testimonial will be given in her honor.

Another Boston star is in Boston this week with dramatic pictures of the East Side of New York. The newcomer is Samuel Thompson, and the piece at the Globe was The Money Lender. Its atmosphere was well presented, and comedy and melodrama were blended in the play.

Still another New York offering with local atmosphere was the new bill at the Grand Opera House, A Chorus Girl's Luck in New York. This is still another of the A. H. Woods offerings, which seem to have the call at this house this season.

A Girl of the World is the choice for the stock company at the Bowdoin Square. This is the week for Jane Stuart to appear in the leading female role, and she is effective in every way, while Clayton Legge and Louis Breen appear in contrasting characters. The comedy in the melodrama is well cared for by Tommy Shearer and Mabel Florence. Moving pictures are now a permanent feature here.

Grace George is in her final week at the Hollis with Divorçons, which has obtained a new lease of life as presented by her.

The Follies of 1907 has broken the Colonial's records of this season, and the place has been packed nightly. How much the marching drummer girls down the aisles have had to do with this would be hard to say, but there is no question about the business of the final week here. Miss Daxie, Bickel and Watson, Grace Leigh, Isabelle Whitford and Grace La Rue are the ones who have made the chief hits.

The theatre will have a strong rival for the next four weeks, for the annual Wood Fair was opened at the Mechanics' Building to-night. There is a one ring circus, a display of moving pictures and band concerts, not to forget free samples of food for the masses.

Alice Nielsen and Constantino—with Mrs. Constantino—arrived here on the White Star steamer from Italy last week. They were met at the pier by Nat Roth, and later Henry Russell came on from New York and outlined the roseate plans for the San Carlo tour, which will open at the Majestic in this city on Dec. 9. There will be no La Boheme this year, but a number of interesting revivals will be given.

Clara Lane did not sing The Grand Duchess at all last week. She turned the part over to Blanche Edwards, who sang almost without rehearsal and continued the character the whole week without any alternation.

Richard Carle has completed his new musical comedy, which he has written for the bank of officers' theatricals, and it will be turned over to the committee this week. The rehearsals will then start, although the production will not be given until February. As the Tremont is now devoted to vaudeville the Hollis has been engaged for the week by the financier actors. The music will be by H. L. Hearta.

Mary Young, who has been in town since the closing of her summer home at Marblehead, has now gone on to New York, where her husband, John Craig, is located for the winter with a stock company. There was genuine regret when they did not remain here to play with their stock company this season.

The Green Bird turned up its toes at Portsmouth week before last, gave one last gasp and was no more. It will go down in history with the original tour of The Filluster, which also was a home-made Boston opera and started out to challenge comparison with some of the other productions. It was not a long trip from Portsmouth to Boston, and quite a large share of the company was recruited here last summer in preparation for the Old Home Week prosperity which failed to come to everybody. The last trouble for The Green Bird was the journey of a couple of profits to collect a little claim of some \$500.

Clayton D. Gilbert, who has returned to his duties at the Emerson College after an extended trip through the West, will have some interesting plans for the season, including at least one special matinee like those which he has given so successfully here in the past.

At the Franklin Square House, the splendid institution where so many working girls find comfortable and cheap homes, a decided innovation has been made, and a suite of rooms has been provided which will be available for the theatrical profession hereafter. A graceful compliment to a severe actress, who was a Boston favorite up to the time of her death, was the naming of the parlors in memory of Mrs. Gilbert. They were dedicated last week, and quite a number of well-known society people were there, as well as the leaders of the Actors' Church Alliance here and the people who are playing here and are interested in the cause. It was a success in every way, and the rooms will be appreciated by the actresses who come here in the course of a season. Rev. G. L. Fortin is at the head of the Franklin Square House, and is tireless in making its work a success in every way.

J. Clarence Hyde, who is responsible for the splendid press showing here for William Collier, is writing a new play in one act, which will have a hearing in vaudeville a little later in the present season. Only a P. D. is the title.

Arthur Miller has gone out ahead of Frank Daniels following his engagement in The Tattooed Man at the Hollis.

Leonora Bradley has had a delightful vacation in England, and has remembered her Boston friends in many ways. She now returns to this country, being now upon the Atlantic.

Martha Waldron, the daughter of Mr. and Mrs. Clarence W. Barron, who played here with Mrs. Patrick Campbell, and also with Henry Miller, won honors at the Broad Street Theatre last week. She took blue ribbons with her brown goldings "Cattani" and "Pagni" winning over the Judge Moore and Reginald Vanderbilt entries, and "Pagni" also took a yellow ribbon in the novice saddle horse competition.

There was a notable theatre party at the Majestic last week, when the California Pioneers went to see Blanche Bates in The Girl of the Golden West. As they were all forty-somers it was a delicate compliment to her and her play. The average age of the party was seventy-eight years.

During the past week the Sunday law, which was passed by the last Legislature, went into effect.

Mr. and Mrs. Emmett De Voy, who were playing in In Dreamland here last week, celebrated the third anniversary of their marriage. A dinner was given to a number of their theatrical friends at the Touraine.

Word was received here that Lilla Brennan, a South Boston girl now upon the stage, had become the bride of Edward A. Shafter, the general manager of Mortimer Theis's productions. Last summer she was with The Maid and the Millionaire.

Dr. George E. Lothrop made one of the most prominent real estate purchases of the past week. It was that of a residence in Brookline.

Florence Zeigfeld is to come to Boston early in the week to see The Follies of 1907, and will probably remain here until after the first performance of Anna Held at the Colonial.

William Collier's final week at the Park with Caught in the Rain had a special feature in a professional matinee, and quite a number of players came in from the New England circuit to see the piece.

There was a report last week that George Fuller Golden was dangerously ill and had been taken to a sanitarium in the Adirondacks, but still he was one of the bill at the Tremont, and finished his week according to the schedule.

The Herald has added a daily dramatic department to its evening edition, and more interest is being taken in dramatic affairs by the other papers than has been the experience in some time.

JAT BENTON.

PHILADELPHIA

Henrietta Crossman's Production Postponed—The Lancers at the Lyric—Notes.

(Special to The Mirror.)

PHILADELPHIA, Oct. 7.—At the Chestnut Street Opera House, Henry W. Savage presented this evening The Merry Widow, the reigning musical success of the season. The music is bright and captivating. A Hungarian band is used for the scene at Maxim's. Ethel Jackson, B. E. Graham, Donald Brian, Lois Dwell, William C. Wood, Fred Freer, Harry Hyde, Walter Wilson, Margaret Dalrymple, Frances Cameron, Eva Bennett, Blanche Rice, Ralph Whiting, Harry Meyer, Gerald Lane, Clara Tichner, and Sophie Witt are in the cast. Ben Hur comes on Oct. 21. Anna Held on Nov. 4, Rogers Brothers on Nov. 18. Each company will remain two weeks.

Henrietta Crossman's elaborate dramatization of "The Pilgrim's Progress," entitled The Christian Pilgrim, made by James MacArthur, originally booked for the Broad Street Theatre, has been transferred for the two weeks to the Garrick Theatre. It is really a music drama, for which William Furst provided a special score.

It is in five acts and eleven scenes. The cast includes Tyrone Power, Edward Mackey, W. T. Carleton, Addison Pitt, Bertha Harmon, a chorus of fifty voices, aided by an augmented orchestra. The first performance will take place to-morrow (Tuesday) night. Richard Carle in The Spring Chicken is due here on Oct. 21 for a two weeks' stay.

Cecilia Loftus and Lawrence O'Drury in a social military drama entitled The Lancers fill in the week at the Lyric Theatre. The stars both have roles particularly fitted to their liking, and furnish a pleasant evening's entertainment.

Blanche Bates in The Girl of the Golden West will come on Oct. 14 for a two weeks' stay.

The Road to Yesterday is at the New Adelphi Theatre this evening. It will remain another week.

At the Broad Street Theatre, Public Opinion proved a frost, and the management wisely concluded after the middle of last week to change the bill to Mr. Hopkinson. To-night and for the balance of the week The Lion and the Mouse (having been transferred from the Garrick Theatre, so as to allow Henrietta Crossman to receive the benefit of their union orchestra) and to use a higher stage, necessary for her heavy scenery) will play here. Fifty Miles from Boston, with George M. Cohan, also opens here on Oct. 14 for one week. Blanche Walsh in The Straight Road comes on Oct. 21, Francis Wilson on Nov. 4, each to remain two weeks.

George W. Lederer's latest Western musical comedy drama, The Girl Rangers, fill in a two weeks' gap at the Walnut Street Theatre, opening this evening to the usual clientele. Alfred E. Aarons' Yama follows on Oct. 21.

The Chestnut Street Theatre with the Orpheum Stock company within a space of four weeks has worked wonders. This has been accomplished by liberal management, excellent stage productions, and a first-class company of conscientious workers. The clientele is already large and increasing weekly. Glittering Gloria, seen here as a musical comedy with the late leadore Rush, has been changed into a very funny farce-comedy, and its reception to-night by a large audience attests its popularity.

Josephine Lovett and William Ingersoll enact the leading roles. Lady Windemere's Fan is booked for the week of Oct. 14; Modern Magdalen, on 21.

The Spoilers continues at the Park Theatre to fair business. Paul Gilmore's play, At Yale comes on Oct. 14, followed by The Gingerbread Man.

Me, Him and I, with Wrothe, Watson, and Arlington, are at the Grand Opera House. It contains bright, catchy music, pretty chorus and numerous specialties. Dippy Bell in Shore Acres comes on Oct. 14; Nat M. Wills, 21; The Umpire, 28.

The National Theatre has a new rural drama, by Langdon McCormick, entitled Jessie Left the Village, introducing forty people, including the Great Corners Symphony Band. Convict 999 will be shown on Oct. 14.

The Shoemaker, with Lew Welch, the famous Hebrew impersonator, is a good card this week at the Girard. The Ninety and Nine follows on Oct. 14.

Blaney's Arch Street Theatre has a new thriller, The Cowboy and the Squaw, from the pen of Joseph Byron Totten. It is a play of the Rockies, with picturesque scenery and new sit-

national. Fighting Bill, the Sheriff of Silver Creek, will be seen on Oct. 14. The Academy of Music will take place five Friday evenings and Saturday matinees, Oct. 18, 19, 25, 26, Nov. 1, 2, 8, 15, 16, respectively.

C. Cooke Wamaker, a local newspaper man, has been appointed general press representative for Shubert's new Adelphi and the new Lyric Theatre.

"No One Dreams About Me" is the title of a new song composed by W. Dayton Wegfarth, business manager of the Grand Opera House, and sung this week by Miss Langdon Tempest in Dolly Dimples.

The Empire Theatre, Frankford, Pa., opened on Oct. 7 under the management of Stanford and Western with a stock company in At the White Horse Tavern. John L. Woodson is stage director. The company includes Paul Taylor, Emily Smiley, and Marie Western.

The Empire Theatre, Frankford, opened for a season to-night with the Stanford-Western dramatic stock company in At the White Horse Tavern, with the company already announced in this Mirror. Three matinees weekly will be given.

At Hart's Kensington Theatre the attraction is changed to vaudeville for week. Howard's Big Show, with Charles Nichols and company, and the three Gardens, are the features. From Ring Sing to Liberty follows on Oct. 14.

The Middleton and Barber's Stock company at Forrepaugh's Theatre appear this week in a pastoral drama, by Ernest Lamson, entitled To Be Healed. It has specialties by Grace Campbell, Dorothy Lamb, and Miss Ainsley. After an illness of two weeks Edwin Middleton reappeared this afternoon. The Hunchback of Notre Dame is in rehearsal for the week of Oct. 14.

Darcy and Speck's Stock company at the Standard Theatre please their patrons by showing The Secrets of the Police for the week. When Women Love follows on Oct. 14.

Dumont's Minstrels at the Eleventh Street Opera House have a new burlesque, Trading Stamp Pad, but still adhering to their big hit, The Million-Dollar Pier Ticker at Atlantic City. Rigo and his Hungarian Gypsy Orchestra continue to be a feature at the Hotel Majestic in this city.

At the German Theatre the Stock company played in The Other, Gypsy Baron and The Beggar Student.

Oscar Hammerstein states that unless he receives by Nov. 1 subscription for thirty boxes at \$5,000 per season for a term of two years, he will abandon his opera project and place the property on sale. He may use the site to erect a vaudeville theatre. S. FARMERSON.

WASHINGTON

Charles Klein's Step-Sister Has Its Premiere—Charlotte Neilson.

(Special to The Mirror.)

WASHINGTON, Oct. 7.—At the New National Theatre to-night Manager Charles B. Dillingham presents his newly organized Garrick Theatre Comedy company in The Step-Sister, Charles Klein's new three-act play of modern life, which instantly scored a pronounced success with a large and enthusiastic audience. The following is the cast of characters:

J. Madison Tate Bruce McLean
Capt. Adolphe de Barget Frederick de Belleville
David Chapin John Findlay
Mr. Gordon William West
Jacob Ogden Ralph Delmore
Potter George Wright
Doris Chapin Chrystal Herne
Janet Grace Filkins
Mrs. Chapin Madeline Cottrell
Miss Hampton Dorothy Dorr
Miss Gable Helen Graham
Miss Perry Anna Johnston
Kitty Gertrude Doremus

As the play will have a metropolitan hearing next week I will not go into detail as to the story, which in brief tells of the bitterness raised in a family by a wife's second marriage and the attempts of a girl to retrieve the family fortunes by debasing in Wall Street speculation and her experience in a business way with one of the meanest of the mean, an unscrupulous, sordid and grinding American millionaire. Chrystal Herne in the leading role of Doris Chapin covered herself with glory, her portrayal meeting at all times strong recognition for her superior, talented, artistic work. Bruce McLean, Frederick de Belleville, John Findlay, Ralph Delmore, Madeline Cottrell, Grace Filkins, and Dorothy Dorr have fine parts. The play was produced under the personal direction of the author, who was the recipient of a pronounced curtain call, in which he voiced his thanks for the splendid reception given the play and the talented efforts of the company. The three attractive stage settings were from the brush of Homer Himes, and built by B. McDonald. Ira Harde is the stage director. Next week, The Lion and the Mouse in The Ranger has a splendid opening at the Columbia Theatre, where this popular actor is roundly praised for his excellent work.

Charlotte Neilson in Rachel Crother's play, The Three of Us, is a success with the large Belasco Theatre audience to-night, where the play, star and capital support is accorded distinct approval for one of the best of pleasing nights. The clever supporting company presents Frederic Truettell, Harrison Hunter, John Westley, Stanley Dark, Samuel Klawans, Thomas Kelly, Emily Collins, Eva Vincent and Edna West. Next week, Virginia Harned in Anna Karenina.

Charles E. Blaney, in his latest melodramatic thriller, His Terrible Secret; or, The Man Money, provides for his star, William H. Turner, in the dual character of Melmoth, the man and monkey. It made a big hit with the audience at the Academy of Music. One of Blaney's best companies is seen in support. Next week, Lottie Williams in The Little Madcap.

Marie Correll's Thelma is the Majestic Theatre Stock company's presentation for the current week. The play is a favorite one in Miss Purcell's repertoire and an attractive one with her audience. Next week, The Two Orphans.

Barney Klawans, for a number of years identified with the box office of the Columbia Theatre as the pleasing and courteous assistant treasurer, severs his connection with the house this week to accept a very attractive offer from a large real estate firm in Portland, Ore.

B. M. Canning, the Academy of Music's last week's powerful drawing magnet in From Sing Sing to Liberty, gave in the presence of a number of invited guests a new exhibition of his powers to escape from fastenings by jumping, securely locked in handcuffs and leg shackles, overboard into the Potomac River from the deck of the U. S. S. Puritan, stationed at the Navy Yard. He was shackled by Ensign Terrell with the regulation ship's irons, which he removed while under water, coming to the surface with them unlocked.

James K. Hackett has spent money lavishly on A Fool and a Girl. If the attraction don't close immediately it will be on account of the big trimming and redressing it will have to receive to make it acceptable. First-class audiences will not accept it in its present form. Business at the Columbia Theatre with a new production was far below par.

The new code of police regulations approved by the Commissioners of the District of Columbia last year, which governs Washington, that makes it a misdemeanor for any actress "to make any motion, sign or movement upon the stage that shall be regarded as indecent," was seemingly violated on the opening night of the engagement of the Casino Girls' Burlesque company at the new Gayety, in the individual opinion of Sergeant of Police Lee, who upon the conclusion of the act went behind the stage and arrested Miss Eugenie Forreger, who deposited \$50 as a security for her appearance next day in court. Her case was postponed and the \$50 forfeited at the end of the week.

The Orpheum Show is the week's attraction at Chase's big popular house. A strong organization presented the Bradlee Martin comedians in Lillian Burthart's clever playlet, Jessie Jack and

Jerry, James F. Kelly and Annie M. Kent, La Gadenia's Spanish Troubadours, Warren and Blanchard, America's Best Musical Trio and Coram, a clever singing vedette comedienne. The Gayety, with Roddy's Knickerbockers, and the Lyceum, with the Broadway Gayety Girls, open big.

ST. LOUIS

Hattie Williams in The Little Cherub—Chauncey Olcott—Piff! Paff! Poff!

(Special to The Mirror.)

St. Louis, Oct. 7.—With several new plays on view at the various local playhouses to-night and Piff! Paff! Poff! offered at popular prices every downtown theatre was sold out and the S. K. O sign in evidence long before it was time for the curtains to rise.

Hattie Williams, who made her local debut as a star before a large audience at the Olympic, carried off first honors. Miss Williams is seen to advantage in The Little Cherub and receives excellent support at the hands of Henry V. Winter, Lucy Monroe, Corinne Frances, Trixie Jernery and a large number of others. The Olympic bookings for the remainder of the month are: October 14, Fritz Schell in Mile. Modiste; Oct. 20, Edward S. Abeles in Brewster's Millions; Oct. 28, Ethel Barrymore.

The popular singer of mellow love ballads, Chauncey Olcott, received an enthusiastic reception in his new place, O'Neill of Derry, to-night. Olcott in this place has four new songs, each one of which he sings with the same vim and vigor of old. The announcements for the near future at this theatre are: Oct. 13, Rose Stahl in The Chorus Lady; Oct. 20, Al. H. Wilson in Metz of the Alps; Oct. 27, The Belle of Mayfair.

That musical cocktail, Piff! Paff! Poff! was put on to-day at the Grand Opera House for the first time in this city at popular prices before the largest crowd, according to Manager Fleming, ever in that theatre. Ben Grinnell, for two seasons featured as a comedian at the New York Hippodrome, and Lulu McConnell, comedienne, head an excellent cast.

Klaw and Erlanger's vaudeville at the Garrick this week is of the sort that attracts the crowds, and in consequence two large audiences taxed the capacity of this house to-day. The bill consists of Joe Maxwell, the Zaretsky Troupe, Collins and Hart, Stuart Barnes, Quigley Brothers, Klein, Otto Brothers and Nicholson, Lee Carrillo and La Vallée.

Joe Horitz, a St. Louis boy, made his debut before his townsmen to-night in the title part of Our Friend Fritz. He was greeted by a large audience, and received an ovation, the like of which has not been given to any actor ever playing the Imperial Theatre.

McFadden's Row of Flats is at Havlin's this week delighting large crowds as of yore. The New Century Girls commenced a week's engagement at the Standard this afternoon to capacity.

Rice and Barton's Big Gayety Extravaganza company delighted the patrons of the Gayety, who turned out in droves this afternoon and evening. Manager Crawford was obliged to hang up the S. K. O. sign at the evening performance.

Joseph Sheehan has extended his present engagement to eight weeks. He will put on Carmichael at the Odeon to-morrow night.

The Columbia puts on a new bill to-morrow night, headed by Hilda Spong.

According to his present plans, Tom Nawn will take a big vaudeville company to Australia next year.

CINCINNATI

The Orchid—Wildfire Pleases—Blanche Walsh in The Straight Road—Notes.

(Special to The Mirror.)

CINCINNATI, Oct. 7.—Eddie Foy in The Orchid closed on Saturday night one of the biggest weeks in the history of the Lyric. The house was practically sold out at every performance, and on several occasions many were turned away. The performances were undoubtedly among the best of their kind ever given here. Last night Clara Bloodgood came to this house with the first local performance of Clyde Fitch's The Truth, which proved highly pleasing to a representative audience. William Courtenay and a strong company are seen in her support. H. H. Sothern follows in repertoire.

Wildfire, by George H. Broadhurst and George V. Hobart, had its first presentations on any stage at the Grand last week before uniformly large audiences, and unless the local verdict should be reversed in other cities it will be a long time before Lillian Russell is required to seek a new vehicle. In spite of some structural defects which will doubtless soon be remedied, it proved one of the most delightful comedies offered here in many months. Herbert Cortrell and Will Archibald, respectively, a trainer and a stable boy, fairly divided honors with the star, and Owen Westford, Annie Buckley and Harry Stafford in minor roles were scarcely less noteworthy.

Blanche Walsh came to the Grand to-night in The Straight Road. A large and appreciative audience was present, and the outlook for a big week's business is of the best. Hattie Williams follows.

A third Clyde Fitch play is on view at the Olympic, where Manager Fitch's players have brought out an excellent production of The Woman in the Case. The leading parts are well played by Ida Adair and Herschel Mayall, and the house is crowded at every performance.

Manager Hashim opened Robinson's yesterday with the John C. Fisher Opera company, which is booked for a several weeks' stay. Florodora, for the first time here at popular prices, formed an attractive opening bill, and the season opens with every prospect of being highly successful. The house has been repainted and decorated within and without, and now offers a most attractive appearance.

The season of the German company also opened last night with Die Fremde as the bill. Manager Schmidt's company is almost entirely new, and special interest attached to the performance for that reason.

The Walnut scored another crowded week with The Rays in King Casey, and yesterday's opening with the perennial Hanlon's Superba was markedly successful.

Florence Bloddy is one of the most popular stars who visits the Lyceum, and her presence there this week in The Street Singer is sure to draw a succession of crowded houses.

A Race Across the Continent is the offering at Heuck's this week and is, meeting with deserved success. H. A. SUTTON.

PITTSBURGH

E. H. Sothern's Engagement—The Rays in King Casey—Way Down East—Other Plays.

(Special to The Mirror.)

PITTSBURGH, Oct. 7.—Inimitable Johnny Ray, with a grotesque make-up and ludicrous capers, caused the crowds at the Bijou to-day to laugh loudly, and Emma Ray and a large and efficient company support him in a new place, King Casey. It is given to last year's vehicle. Superba comes next week.

The annual engagement of "Way Down East" opened to-night at the Alvin, which was well filled by an audience which seemed to enjoy this popular play as much as ever. Phoebe Davis still portrays the role of Anna, Ella Hugh Wood the part of Martha, and the balance of the cast is up to the standard, while it is excellently staged. The booking is for two weeks, after which Mrs. McIntyre and Heath in The Ram Tree and Mrs. Wilson of the Chabney Patch.

At the Nixon "advanced vaudeville," with Vespa Victoria as the headliner, holds forth for

the week only, having been transferred from the Duquesne, where E. H. Sothern began a week's engagement to-night in The Pool Bath Said—There is no God. If I Were King, and Hamlet are part of Mr. Sothern's repertoire. Next week the Nixon will offer Blanche Walsh in The Straight Road, and in lieu of vaudeville at the Duquesne Dave Lewis in About Town.

"Advanced vaudeville" has only drawn very small attendance at the Duquesne during its season of the past five weeks, and it is likely to be abandoned in favor of regular attractions from now on.

The Mysterious Burglar contained sufficient power to hold the attention of the crowds at Blaney's Empire to-day, and is one of those plays which appeals to the popular price contingent. Both the company and scenery are adequate. Cecil Spooner in The Dancer and the King is unflinching.

Miss Fougere is the feature of the Casino Girls Extravaganza company at the Gayety, which had its usual very large audiences to-day. Robie's Knickerbockers follow next week.

The clientele of the Academy is offered the Jolly Grass Widows, with its burlesques and olio bill, this week.

Perullo, conductor of Ellery's Band, is the chief attraction at the Pittsburgh Exposition for the week. ALBERT S. L. HEWES.

BALTIMORE

The Spring Chicken—A Fool and a Girl—Lottie Williams—Other Bills.

(Special to The Mirror.)

BALTIMORE, Oct. 7.—Richard Carle is at Ford's with his last season musical play, The Spring Chicken, which, however, receives its premiere in this city this evening. Mr. Carle was warmly greeted, and his clever work as Ambrose Girdle sufficiently entertained his audience to justify the manner of his reception. The play went well, being full of life and fun, and the musical numbers proved attractive. In the cast are Jessie McCoy, the Hippodrome dancer; Jeanette Bayard, soubrette; Alice Hagaman, Victor Morley, Arthur Conrad, William H. Evaris, Richard Ridgely, Abbott Adams, William B. Walsh, Charles T. Bordely, John Hart, Leland Stearns, John J. McGinty, James B. Kelley, John H. Purcell, Marion Mills, Florence Averell, Amy Dale, Gertrude Gibbons, Burleigh Murray, Helen St. John, Ines Bauer, Goldie Job, and Violette De Winte. Next week Ford's will have another musical comedy, The Belle of Mayfair.

A Fool and a Girl, which is under the management of James K. Hackett and which had its premiere in Washington last week, is seen at the Academy. It is well presented by a competent company, including John McDean, Frank Wunderlee, Douglas J. Wood, Fannie Ward, Allison Skipworth, and Helen Mar.

The Burnside-Herbert-Kerker musical comedy, Fascinating Flora, will follow next week.

The George Fawcett Stock company has revived Clyde Fitch's rural comedy, Lovers' Lane, at Alhambra. Lottie Williams is seen as the heroine, while Catherine Bennett is his lady love. The other members of the company contribute to an even performance. The play is staged by Allen Fawcett. The Charity Ball will be presented next.

Charles H. Yale's Painting the Town holds the stage of the Auditorium, where it proved entertaining. The story is broken occasionally by clever singing and dancing specialties. Nat Wills in A Lucky Dog will follow.

Lottie Williams comes back to Blaney's, where she is seen in Jessie the Little Madcap. Next week, W. E. Turner in His Terrible Secret.

A Midnight Escape is the offering at the Holiday Street. It is a sensational drama, telling the story of a Hebrew lad cast adrift in the great metropolis. The Little Organ Grinder is the underline.

Otis Skinner made a decided hit at Ford's last week as Colonel Phillippe Bridan in The Honor of the Family. His performance is a most interesting one and his conception of the character is novel and clever.

The Players' Club of Baltimore met on Oct. 3 and elected the following officers: Charles E. Robinson, general manager; C. Harry Hoff, business manager; Albert E. Lyman, President; Edward D. Brehm, Vice-President; George H. Kramer, Secretary; George B. Ely, Treasurer; Edward M. Kennard, L. Victor Barnes, and John Dougherty, Board of Managers. The club has in preparation a musical comedy, The Rocking Horse Brigade, the book by Charles E. Robinson and music by L. Victor Barnes. Among those who will be prominently identified with the club's work are Jessie Terrant Church, Monte R. Schwerin, and Charles E. Kelly.

HAROLD RUTLEDGE.

REVIEWS OF NEW PLAYS.

(Continued from page 2.)

a most unvillainlike way that he had married the girl of his own sweet will long ago. The captain escapes chastisement and the audience is the gainer by a song which Mr. O'Hara sings at this point, instead of using his whip on the squire's broad shoulders.

Dion O'Dare, though only a bog trotter, has some of the divine fire and models in clay at odd moments to the consternation and regret of his practical minded mother. The humor of the village son, who wants "the by" to learn something useful, but Dion's unalloyed intractability and pig-headed perseverance along lines artistic bring him in the end to a point of substantial comfort that coincides with his mother's wordly-mindedness, for the handsome young sculptor has just the pleasing qualities which win Mary Kyle, the heiress. She is an English girl, and when she marries the Irish lad the long wished for Emerald-British Lion estate cordial is complete, showing that the bitter enmity caused by the question of "home rule" did not disturb one family at least.

The four acts were well staged, but why the second act should be labeled "golf links" when the set showed the garden wall of a baronial castle with the exterior of the mansion just on the other side, the programme failed to explain. Yet the audience did not mind this pleasant and applauded the scene with as much gusto as if the links were really there, showing John Rockefeller and Andrew Carnegie in a contest for honors.

Mr. O'Hara scored as the young, handsome Irish lad, and sang a pleasing melody called "See Saw" with Florence Malone and Dorothy Gish as the three sat on a see-saw plank, and the two young women joined heartily in the chorus. The star's voice, while of good timbre, seems hardly adequate to his large physical proportions; yet he sings pleasingly and acts his part with spirit and buoyancy.

Frank Rolleston made a capital villain and had the build of the typical fox hunting squire. Thornton Cole's burlesque of an English lord was a disappointment. Lou Ripley as Dion's mother gave a good impersonation of an Irish landlady. Marie Quinn as Helen Croker, the foil of Mary Kyle, the role assumed by Florence Malone, should have been cast for the principal female lead. She outplayed Miss Malone at every point and should have been entrusted with the character of Mary Kyle instead, as she had the attractiveness, dainty air and chic manner the author intended for the heroine of the piece.

Yorkville—The Nazuma Nan.

Musical burlesque, in two acts, by Frank Kennedy; music by William J. McKenna. Produced Sept. 30. (E. D. Stair, manager.)

Inzy Mark George Sidney
Will Stead Ears Matthews
Lem Snookum Fred Law
Bryester Parbola Victor Casmore
Piff Johnny Philiber
Clippie Frank Gibbons
Will Bailey Ray Montgomery
Toe Totaler Carle Webber
Rosetta Kremmons

George Sidney and Carrie Webber presented their new "Inzy" play for the first time in New York at the Yorkville Theatre last week.

making an instantaneous success, the attendance and enthusiasm shown indicating that this new piece is a "winner." Its hilarious nonsense was extremely diverting, while the chorus ensembles and music were equally attractive. Mr. Sidney's impersonation of Inzy Mark, the Nazuma Man, made a great hit, and gave him a fine opportunity for the display of a demure and quizzical humor.

The very scanty plot of the piece is concerned with the doings of Inzy, who is an individual of a very credulous and easy going disposition, with unlimited supplies of cash, like a second Monte Cristo, and willing to lavish it on any scheme that is presented to him. In the first act he buys out a banking house that has failed, and in the remaining act he becomes sponsor for a stranded circus. In both these situations he has to stand for some remarkable financial propositions, but though he "bites" readily his native shrewdness shows him the way to disentangle himself. The character, though entirely farcical, has a reasonable amount of coherence.

Carrie Webber as Rosetta Kremmons gave a lively sketch of an Italian girl. Of the musical numbers, "To Be An Actor," by Inzy, Lem and Rosetta, was by far the most original. "Dot's Right," by Inzy and company, "Around the Town," by Eleanor and company, and "Zoo Loo," by Will Steele and company were capitally given. The costumes of the chorus were most resplendent if sometimes rather scanty, and the drills and evolutions were effective and novel.

This week, At Yale.

Academy of Music—The Old Homestead.

Denman Thompson made his reappearance in The Old Homestead at the Academy of Music on Sept. 30, and played to crowded houses all last week. Mr. Thompson is as spry as ever in the role of Joshua Whitcomb, and the play is as young and fresh as it was twenty years ago. Several of the members of the old company are in the cast, including Mrs. Louisa Morse, who originated the role of Aunt Matilda, Fred Clare and Frank Knapp, who have played Happy Jack and Eb Ganney for many years, and Gus Hammerie, who originated the role of Henry Harkins. The remainder of the cast was as follows: Cy Prime, Horace Rushby; Frank Hopkins, Harry E. Webster; John Patterson, J. T. Calkins; Rickett Ann, Anita L. Fowler; Annie Hopkins, Laura Bradford; Nellie Patterson, Margaret Boustead; Judge Patterson, E. F. Cochran; Francois Fogarty, F. Kek Schillings; Mrs. Hopkins, Annie Thompson; Reuben Whitcomb, Roy Partridge; Harriet Spider, Frank Knapp; Len Holbrook, George L. Patch; Anna Marie, Mordock; Vemie Thompson; Eleanor Strathorn, Maude Pleasants.

Harlem Opera House—A Parisian Romance.

A Parisian Romance, in which Richard Mansfield scored his first big success, was offered here last week by the stock company. John Craig played Baron Cherril, and ably demonstrated his versatility by a very strong performance of this most difficult character part. His death scene was impressive and his acting throughout showed much skill. William A. Norton as Harry De Targy once more pleased his many admirers by playing strongly and convincingly. George Howell was exceptionally good as Dr. Chennel. Beatrice Morgan made a good impression as Marcelle, and Emilie Melville scored heavily as Madame De Targy. Louise Randolph as Madame Cherril had many good moments, and Ray Beveridge was a sprightly Roger. Next week, Charles M. Seay, Martin J. Faust, Dudley Hawley, William C. Carr and Herman Hirschberg gave good accounts of themselves, and Ethel Wright, Alice Spencer, Ethel Howe, Blanche Devlin and others appeared with success in minor roles. This week's play is Audrey.

Fifth Avenue—Lovers' Lane.

Lovers' Lane drew very large audiences here last week, and the play seemed much more to the liking of the average patron than some of the heavier pieces that have been put on during the past few weeks. Mrs. Spooner, who appears but seldom, was given a very hearty welcome and made a hit as Matty. Edna May Spooner was extremely well liked as Mary Larkin, and Augustus Phillips as the minister was dignified and effective. Jessie McAllister scored tremendously as Simplicity Johnson and captured many a hearty laugh. The other character roles were well handled by Ben F. Wilson, Edwin H. Curdie, W. L. West, Lawrence Wakefield, Harold Kennedy, Harold Claremont, Master Morgan, E. Bishop, Olive Grove, Harriet Swearingen, Eleanor Wisdom, Josephine Fox, Eleanor Wilson, Theresa Ferns, Frances Brent and Harriet Brunt, who made her first appearance with the company, playing the part of Bridget. This week's play is The Other Girl.

At Other Playhouses.

WEST END.—Faust was the offering of the Van Den Berg Opera company at this house last week, the last of the opera season. This week Cole and Johnson in The Sho-Fly Regiment is the attraction.

THALIA.—The Way of the Transgressor was the bill at this house last week. This week, Fighting Bill.

METROPOLIS.—Me, Him and I succeeded in pleasing large audiences here last week. This week, Billy R. Van in Patry in Politics.

FOURTEENTH STREET.—Kidnapped for Revenge was the offering here last week to good houses. This week, Dublin Dan.

NEW STAR.—Edna, the Pretty Typewriter, passed through her many tribulations at this house last week before sympathetic audiences. This week, Little Heroes of the Street.

GRAND OPERA HOUSE.—Anna Held began her season in The Parisian Model at this house last week. The cast was practically the same as that of last season, except that Oth Harlan had the role formerly played by Charles Bidder. Several new songs were sung, and Miss Held has a number of new gowns. This week, The Belle of Mayfair.

CUES.

La Maitresse de Piano, a comedy by Felix Duquemel and André Barde, was produced at the Théâtre Sarah Bernhardt, Paris, on Oct. 4. The authors are a critic and a poet, respectively.

Mrs. Lillian Hensling, a singer at the Manhattan Opera House, was robbed of a shopping bag containing \$8000 worth of jewels in a Broadway department store last Friday. She reported her loss to the police and offered a reward of \$250 for the return of the jewels.

Rose Bytinge has again taken up residence at the Hotel Westminster on Irving Place.

Alice Johnson has won exceptional note in The Man from Home at Chicago in the role of an adventures of fascinating type.

A. H. Woods will send out another production Thanksgiving week. This will be Tony, the Boot-black, featuring Genaro and Bailey.

Roscoe Crosby Galge, general representative for Selwyn and company, will sail for Europe to-morrow for a two months' vacation. He will be accompanied by Mrs. Galge. While in London Mr. and Mrs. Galge will occupy the town house of Henry Arthur Jones, whose personal representative Mr. Galge has been during the dramatist's various trips to this country.

Eugene Presbrey's dramatic version of "The Right of Way" was produced in Montreal last night, with Guy Standing in the leading role.

Tom Waters celebrated the 500th performance of The Mayor of Laughland, at Burlington, Vt., recently.

The Coming of Mrs. Patrick will be produced at the Madison Square Theatre on Oct. 14, with Laura Nelson Hall in the leading role.

Virginia Harned's engagement at the Majestic Theatre in Anna Karenina will end Saturday night to make room for The Top of the World, which will be produced on Oct. 14.

THE LONDON STAGE.

A SPELL OF HOT WEATHER INTERRUPTS THEATRICALS AND DEPRESSES BUSINESS.

John Galsworthy's *Joy* a Joyless Play. According to Galsworthy—Barry Doyle's Rest Cure Amuses in a Conventional Way—Plenty of Promises for the Future—Gossipy Items of Interest.

(Special Correspondence of The Mirror.)

LONDON, Sept. 28.—The seasonally sultry snap which has set in during the last week in order to make up for the summer that never came has played havoc, not to say Old Harry (as the old English were wont to remark) with the British theatres and places where they act or sing. Of course, as usual, London has suffered most because it is the biggest and best supplied of all the British cities. In many theatres and music halls the night's "returns" have scarcely been worth returning, and, of course, at those houses of entertainment where the entertainment was not "first chop" (as they say in the Randers dialect) your unpassionate pilgrim, Galsworthy, the Good, was saddened by the sight of what that shrewd "house-counter" actor-manager, W. Shakespeare, called "a beggarly array of empty boxes." N. B.—As you have, of course, noted—W. S. omitted to make any mention of any such non-representative array of ditto gallery seats, stalls, dress circle, pit (or parterre), etc.

As I write the heat is intense, so much so that now in the very eve of what the good Spencer called "chill October" I feel inclined to emulate that always wise and witty ecclesiastic, Sydney Smith, who (on a similar memorable occasion) declared that he felt inclined to take off his flesh and sit in his bones!

As I peer out into the calorically-charged atmosphere methinks I see, like some old Elijah the Tishbite, "a cloud no bigger than a man's hand," which seems to foretell that kind of thing which (in this land, anyhow) drives people into the playhouses, meaning rain.

"Let it come down!" exclaimed Macbeth's specially engaged murderers. And so say I. "And so say all of us," I hear the theatrical and variety managers murmuring. I mean, of course, I hear them in my mind's ear, Horatio Minsos.

I regret to have to proceed by chronicling that this week we have not had any particularly good, new plays, wherewith to combat the abnormally good weather. There have been two new plays in the tip-top or unimpaired playhouses, and as regards these—but please pardon me one moment.

In the days that were earlier a brilliant brother band of mine, namely, Walter Pater (alias the London Hermit), trotted forth the following startling stanzas:

He stood on his head by the wild sea shore,
And Joy was the cause of the act;
For he felt as he never had felt before,
Insanely glad—in fact.

For in the vessel that crossed the bar,
His mother-in-law had sailed,
For a distant country far away—
Where tigers and snakes prevailed.

Now wait a minute! Presently you will see the cause of my deep-seated artfulness in quoting the aforesaid pathetic poem. I will confess, right here, that my reason for this week was presented in what was called *Joy*, and, alas! we critics (or drama dissectors), when the curtain fell at the theatre concerned—namely, the Savoy—were utterly unable to rush out and stand on our respective heads (swelled or otherwise) by the more or less wild Thames shore and exclaim that "Joy" was the cause of the act.

The play in question, the first new work yet attempted by the famous Vedrenne-Barker management since they migrated to the Savoy from the Court, was the work of one John Galsworthy, who had won his playwrighting spurs under the said V. and B. at the said Court with a brilliant play called *The Silver Box*.

As far as *Joy* was concerned, however, I (the high-souled Galsworthy) feel inclined to agree with an insidious suggestion from my far lower self (or "Aurora"), that the perhaps satirical or gall-dispersing Galsworthy called his play *Joy* on the *Leaves of a new Lancelot* principle—that is to say, because it was really, don'tcherknow, so utterly joyless.

And yet when you come to perpend (as W. S. says), author Galsworthy certainly showed a sense of what the great and gentle Darwin called "reversion to type," for in quite an amateur fashion he shows that he only called his play *Joy* because he had introduced a heroine of that contentful Christian name!

Before noon? If you really and truly wish to know why I have appeared about so much in leading up to my opinion of *Joy*, it is that I have been trying to avoid giving Minsos readers, and especially Minsos readers (bliss 'em!), any actual details of this special play, the joyless *Joy*. And I have endeavored to refrain from full description because Mr. Galsworthy's latest play is written round a married woman, who, lying apart from her husband and with her young and beautiful daughter in carrying on an illicit amour with a man who, like the woman, ought to know better. In the course of this unsavory story the girl, of course, finds out all about the unlawful relations between her mother and the frequent visitor. But anon the maiden, having in the meantime fallen in love herself, seems to think that love atones for much, and so things are left as they are! Thus ends this unpleasant—nay, adulterous—play, a play the nastiness of which is not redeemed by all Mr. Galsworthy's powers of writing and of characterization, and I assure you that he can both write and characterize.

The acting was of the best, especially that of Edith Wynne Mathison as the guilty mother, Thelberg Corbett as her aristocratic paramour, A. E. George and Henrietta Watson as a would-be-calm Colonel and his nagging wife respectively, and Dorothy Minto as the sometime unsuspecting but subsequently cognizant daughter of the mother who refuses to smother her guilty passion!

The audience at the first performance of *Joy* was that kind which was wont to worship in front at the Court, when Vedrenne and Barker produced there the strange (but always cleverly written) plays of Shaw and certain other fadish playwrights. That is to say, the said audience consisted chiefly of long-haired and long-cavatted men and short-haired, dandy-gowned women. You know the strange folk I mean—those who pose as foes of anything dramatic or otherwise that does not reflect the highest cult-chaw! What!

While Vedrenne and Barker were producing the above named Court Theatre type of play at the Savoy, Manager Otto Stuart was engaged in producing a cleaner kind of play at the Court itself, where he started his season last Wednesday week. This play was entitled Barry Doyle's Rest Cure, and was the work of W. Gaver Mackay and Robert Ord, who in his better half disguised in a masculine cognomen. These collaborators' best play up to now is Doctor Wake's Patient, a very charming comedy, which is still touring in all sorts of places.

Barry Doyle's Rest Cure may be said to be conventional, inasmuch as it is based upon the old, old idea of a rich man changing clothes with a poor one in order to pay his addresses to a damsel who has made a vow never to espouse a wealthy man.

Minsos readers will remember that last week I had to tell this same plot in describing Seymour Hickox' new success, *The Gay Gordons*, and as a matter of fact we have at least three plays with that same story now running in this city. But although Barry Doyle's Rest Cure is by no means novel in its plot, yet undoubtedly it is a smartly written and very amusing piece. Being so conventional I need not proceed further with the story except to say that all ends happily.

The chief histrionic honors fell to W. Graham Browne as Barry Doyle, Arthur Holmes Gore as the friend who changes costumes with him, C.

M. Lowne as a comic valet, Carlotta Addison as a countess, E. W. Gordon as her earl, and Beatrice Terry and Rose Musgrove (the last named daughter of the Australian manager, George Musgrove). These two young ladies played the daughters of the Earl and Countess. Manager Stuart is preparing certain other new plays especially for matinee use. In the meantime, next Tuesday he will revive for a series of matinees *The Incubus* as adapted from that strange play, Les Hannefons.

We are in for a lot of new plays presently, namely, Sweet Kitty Bellairs at the Haymarket next Saturday; Irene Wycherley (by a new author), to be produced by Lena Ashwell at the Kingsway Theatre on Oct. 9; *The Barrier*, by Alfred Sutro, at the Comedy on Oct. 10, and so on.

ACTRESS CHANGES OCCUPATION.

Cora Morlan, who was formerly a prominent member of the Spooner Stock company in Brooklyn and who attended to the promotion of publicity for the Spooners, has left the stage and is now a saleswoman for a big corporation handling Long Island property. Miss Morlan has been uncommonly successful at her new calling, and by painting the delights of suburban living in commissions and established herself as a valuable member of the staff of the company she represents. On Tuesday evening last the directors of the company gave a banquet to the sales people at the Hotel Astor, and Miss Morlan made a strong impression with a telling speech, in which she recounted some of her experiences and told of how more or less unwilling investors could be rounded up and brought into camp. Her fellow workers applauded her remarks enthusiastically.

A NEW INDEPENDENT CIRCUIT.

H. W. Wood has a new independent circuit open to all high class attractions, which will be booked in connection with Louisville, St. Louis, Kansas City, Chicago, Oskaloosa, Ottumwa, and Denver. The cities are Sedalia, Joplin, Clinton, Jefferson City, and Columbia, Mo.; Muskogee, Okla.; Wichita, Independence, and Coffeyville, Kan.; Watrloo, Ia.; Evansville, Ind.; Owensboro, Ky. In all of which new and up-to-date theatres have been erected. Other new theatres for the circuit are projected in Topeka, St. Joseph, Omaha, Sioux City, and Springfield, Mo. Manager Wood has arranged to have Mrs. Pike open the new Shubert Theatre, Joplin; the new Auditorium Theatre, Muskogee, and the Theatre Beautiful, Waterloo, Ia.

JOE WELCH BANKRUPT.

Joe Welch on Oct. 5 filed a petition in bankruptcy in the United States District Court. He asks to be discharged from an indebtedness of \$24,800, and declares assets of \$2,650. The principal creditors are Gus Hill, on a disputed claim for breach of contract, now in litigation, of \$10,000; Rowland M. Bickelstaff, \$6,000; U. T. Lithographing Company, \$6,000; House, Grossman and Vorhaus, professional services, \$350; S. H. Harris, for cash loaned, \$1,500. The assets consist of clothing valued at \$150, a deposit of \$9 in the Mutual Bank, and a counter claim against Gus Hill, arising out of a joint theatrical venture, now in litigation, estimated at \$2,500.

THEATRE TREASURERS' ELECTION.

For the coming year the following officers have just been elected by the Theatre Treasurers' Club of America: President, James H. J. Scullion, Wallack's Theatre; Vice-President, W. H. Wood, Broadway Theatre; Secretary, A. G. Faber, Manhattan Opera House; Financial Secretary, Louis A. Morgenstern, Knickerbocker Theatre; Treasurer, Jed Shaw, Broadway Theatre; Governors, Max Hirsch, Metropolitan Opera House; Earl S. King, Garden Theatre; W. H. Clendenning, New York Theatre; George R. Dunlevie, Belasco Theatre, and Arthur J. Sheldon.

PLANS FOR AN OCEAN THEATRE?

It was reported last week that Charles Frohman had made arrangements with the Cunard Steamship Company to give theatrical performances on the new liners of that company. The plan is to utilize the dining saloon as a theatre and to present plays by companies traveling between New York and London. In this way it would be possible to reduce the expense of bringing a London company to New York and vice versa, and at the same time afford amusement for passengers.

AGED ACTRESS MISSING.

John H. Skiff, of 143 East 120th Street, reported to the police of the East 120th Street Station Saturday night that Mrs. Almira Johnston, eighty-two years old, his mother-in-law, had been missing since Thursday afternoon. Mrs. Johnston is the widow of Robert Johnston, an actor who died four years ago. Mrs. Johnston was an actress in her younger days. She went to Mount Morris Park on Thursday to sit for a while. She was seen to leave the park about four o'clock in the afternoon, but she did not return to her son-in-law's house.

ACTOR ASKS PROTECTION.

Emanuel Nusbaum, a New York actor, who obtained a discharge in bankruptcy before Judge Thomas of the United States District Court of Eastern New York, Aug. 1, was granted a writ of protection by Judge Dodge in the United States District Court at Boston on Oct. 5, to restrain his creditors from arresting him for the old claims which have been discharged by the action of the New York court. Nusbaum claimed that his creditors are threatening to put him under arrest if he comes to Boston. By Judge Dodge's order he can come back in safety.

THE HERBERT WEBER SUIT.

The motion made by counsel for Victor Herbert for a temporary injunction against Joseph Weber, Wells, Dunne and Harlan and others, came up before Justice Seabury in the Supreme Court on Friday last. Arguments were heard and affidavits submitted, and decision was reserved until to-day (Tuesday). Mr. Herbert seeks to enjoin the presentation of *Dream City* without his music; his original score having been cut one and music by Maurice Levi substituted.

ROBERT WARWICK TURNS FIREMAN.

A slight blaze on the stage of the Majestic Theatre last Saturday afternoon, during the third act of *Anna Karenina*, gave the audience an unpleasant thrill. An alcohol cigar lighter was accidentally upset and ignited a straw hat and some light drapery on the table. Robert Warwick succeeded in extinguishing the flames with a sofa pillow after burning his hands slightly. He had to wear a bandage during the remainder of the play.

PLAYS BY MENANDER DISCOVERED.

Portions of four comedies by Menander have been discovered at Ichnou, in the Seld, a small Egyptian town. Two of them have been identified as *Epitrepontes* (The Arbitrators), of which 500 lines have been restored, and *Periklomenos* (The Lady of the Shorn Locks), represented by 200 lines. A clue to other portions of the comedies was discovered at the same time, and a further search is being made.

THE WHITE MEN CLOSE.

The tour of *The White Men* closed at Terre Haute, Ind., on Oct. 5, and the company is returning to New York. Louis Mann will probably be seen in a straight comedy later in the season, under the management of W. A. Brady.

PROMINENT REPERTOIRE MANAGERS.



GEORGE M. FENBERG.

George M. Fenberg, of the Fenberg Stock companies, is one of the most successful American repertoire managers, and his organizations are always up to a high standard for repertoire companies, both as to the personnel of his organizations and the quality of the plays produced. This season his plays are some of the best royalty bills obtainable, and are produced with special scenery and effects, making each production a highly creditable one. Mr. Fenberg is very popular, and his annual visit to the cities en route are events looked forward to by his legion of friends. He is a thirty-second degree Mason, being a life member of Pacific Lodge, No. 233 F. & A. M. New York, also a member of the B. P. O. Elks and the Green Room Club.

REPERTOIRE NOTES.

Burgess and Himmelein report excellent business with all their repertoire companies.

McPhee's Imperial Stock company reports phenomenal business during the fair in Fond du Lac, Wis.

Himmelein's Ideals established a new record for receipts at Canton, Ohio, breaking the previous house record made by the same company. Beatrice Earle and Sam Mylie, who are featured with this company, are warm favorites with all audiences. T. B. Alexander has replaced J. C. Kohler with the Ideals, and Armond Anthony and Mabelle Hawthorne have lately joined the same organization. A. C. Himmelein has replaced Edward Levi as advance representative.

The Taylor Stock company are said to have broken all records at Bates Opera House, Attleboro, Mass., and Thornton's Opera House, River Point, R. I.

Florence Wragland has closed with Himmelein's Imperial Stock company, and her place has been taken by Madeline Goodwin.

The Fenberg Stock company, Eastern, has for the past five weeks enjoyed better business than in any previous season at this period in the past five years. The vaudeville department of the company has been lately strengthened by the addition of the well-known musical comedy act, Quigg, Mackay and Nickerson.

Ira Earle, playing the heavy parts with the Earl Burgess company, A. H. Graybill, manager, met with a serious accident during the performance of *Chinatown Charlie* at Auburn, N. Y. In a struggle with Horace V. Noble in one of the climaxes, his shoulder was dislocated and it was necessary to summon a doctor. However, he finished the performance, though suffering greatly, and has appeared regularly since that time.

Repertoire managers playing the New England States report excellent business everywhere.

David Vonder Smith has joined the Yankee Doodle Stock company, taking the place of James C. Sheehan, who has closed. Rollin V. Mallory is now ahead of this company in place of Jake Graff.

Henry Crosby, of Kirk Brown company, was elected a member of the Elks' Lodge, No. 13, at Indianapolis, Ind., last week.

Sam Waidon has joined the Earl Burgess company, George V. Halliday, manager.

Carey Lee has replaced Edith Marion with the Earl Burgess company, E. B. Wilson, manager. Mr. and Mrs. Orrin T. Burke have closed with this company.

Mathew Kohler has closed with the Earl Burgess company, A. H. Graybill, manager.

The Ferguson Comedy company, Joseph Ferguson, manager, will open at Clinton, N. J., on Oct. 17, playing three-night stands with the following bills: *Wrongly Accused*, *East Lynne*, *Oh, What a Night!* and *For Old Japan*.

CENTURY THEATRE CLUB.

The regular members' meeting of the Century Theatre Club will be held at the Hotel Astor Friday afternoon. Charlotte Lund will give a short recital, and there will be a discussion of new plays. The social meeting will be held on Oct. 25 at the same place, when Mrs. Mildred Manly Caldwell will speak on "The Promise of the Year," and Mrs. Mattie Spencer Wiggin will give a reading of King Ren's Daughter.

COHAN BANQUETS COMPANY.

George M. Cohan entertained the members of the Fifty Miles from Boston company at the Rathskeller in the Heublein Hotel, Hartford, Conn., after the performance at Parson's on Oct. 2, the occasion being the celebration of the thirty-sixth birthday of Musical Director C. J. Gebest. The entire company and a few newspaper friends and guests from the other theatres were entertained.

KANSAS AGAINST SUNDAY AMUSEMENTS.

In all the cities in Kansas last Sunday the ministers of the various churches preached against the Sunday theatre. In Topeka the City Attorney announced that he would arrest all persons connected with any theatre found open on Sunday. The theatre people threatened to retaliate by demanding the arrest of church janitors, choir, organists and preachers for working on Sunday.

HARRY BROWN'S SUCCESS.

Harry Brown, who established himself in popular favor by his splendid performance of David Harum, is now in vaudeville in a sketch that affords him excellent opportunities. Everywhere he has appeared his sketch has been received with great favor, and his press notices have been extremely favorable.

THIRD AVENUE AS A STOCK THEATRE.

The Third Avenue Theatre was opened last night as a permanent stock house under the direction of George Soule Spencer and Lee Baker. The opening bill was *A Desperate Chance*.

PROFESSIONAL DOINGS.

The second season of Henry W. Savage's English production of Puccini's Japanese opera, *Madam Butterfly*, began at the Newark (N. J.) Theatre on Sept. 30. In the opening cast were Rena Vivienne as Madam Butterfly, Harriet Behne as Susuki, Vernon Stiles as Pinkerton, and Thomas D. Richards as Sharpless. Walter Rothwell conducted the orchestra.

The regular Wednesday matinees at the Empire Theatre began this week for John Drew in *My Wife*.

The members of The Orchid company injured in the wreck near Cleveland on Sept. 29 will not be compelled to leave the company as the injuries have proved to be slight.

Mr. and Mrs. William Richards (Edwina Barry) are in their eighth week with *Porter J. White's Faust*. Mr. Richards is appearing as Mephisto and Miss Barry is playing Miss.

Zyliah Shannon, who is playing the child in *His Heart*, has made a personal hit in the play and received excellent notices for her acting.

Victor Herbert, through his attorney, recently obtained an order in the Supreme Court from Justice Ford directing Joseph Weber, Jacob Wells, Otis Harlan, Edgar Smith, and Maurice Levi to show cause why they could not be enjoined from presenting *Dream City*. Mr. Weber is said to have eliminated the Herbert music from the piece and substituted melodies by Mr. Levi. Charles K. Harris, who published the Herbert score of *Dream City*, signed an affidavit corroborating Mr. Herbert's statements.

Helen Grantley began a season in *The Woman on the Case* at Asbury Park last Saturday night under the direction of her husband, James Delcher.

Public Opinion, R. C. Carton's farce, with Dallas Welford in the principal role, was withdrawn last Saturday night in Philadelphia. James K. Hackett's future plans for Mr. Welford have not yet been announced.

Laura Ella Rushton (Frances Desmonde) was married on June 1 last at Brooklyn, N. Y., to Alexander Morris Virgin, a non-professional. Mrs. Virgin has retired from the stage and is now living at the Jefferson Arms, in Brooklyn.

The Japanese actress, Madame Hanks, engaged to appear at the Berkeley Theatre under Arnold Daly's management, arrived on the Potsdam on Oct. 7.

Henry W. Savage has made arrangements for a production of Edward German's opera, *Tom Jones*, which will open at Plainfield, N. J., in about three weeks.

George W. Monroe has been engaged to play the Queen in *The Top o' the World*. Mr. Monroe was booked for a long vaudeville engagement, but was released to accept the part.

The Social Whirl, with Charles J. Ross and Mabel Fenton, in the roles of Julian Endicott and Mrs. James Ellingham, opened at the Taylor Opera House, Newark, N. J., on Sept. 28.

Harry Berensford will open his season at New Brunswick, N. J., on Oct. 26 in *The Other House*, under the management of C. H. Packard. Albert Hoops has been engaged to do the advance work for the tour and Lily Carthew, last season with *The Love Route*, has been engaged to play the part of Rosalie.

The Professional Woman's League has arranged for a series of such parties to take place on alternate Tuesday afternoons at the club rooms, 108 West Forty-fifth Street. The dates set are Oct. 8 and 22, Nov. 5 and 19, Dec. 2, 17 and 31, Jan. 7 and 21, Feb. 4, 18 and 18, March 3, 17 and 31, April 7 and 21, and May 5 and 19.

Last week Anthony E. Willis, author of *The Lost Trail*, who is traveling with the company as business manager, was suddenly called upon at Wilmington, Del., to assume one of the leading roles of the play because of the unaccountable disappearance of Bertram C. Ross, who was cast for the part. Mr. Ross had not been discovered up to last Friday.

Bertha Shalek, who has been playing the prima donna role in *The Yankee Regent*, was struck by a falling curtain at Denver, Colo., last week and knocked unconscious. She recovered sufficiently to continue with her part.

The first performance of *The Stepsister*, the new play by Charles Klein, was given at New Brunswick, N. J., on Oct. 4. The play was well received.

BUSINESS DIRECTORY!

Business Directory Cards will be published under this heading, properly classified as to business, in the second and fourth issues each month, at the rate of \$16 per year for cards of four lines, and \$4 per year for each additional line of space, payable quarterly in advance. Readers of *The Mirror* are requested to consult this Directory in selecting the houses with which they trade, and to call the attention of those not represented to the value of such representation.

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ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 44 West Forty-fourth Street, New York City.

The usual Thursday tea was served at headquarters. Adelaide Christie Greenfield and Mrs. Annie H. Murray acting as hostesses. Among those present were Mrs. Rose Winter, Mrs. M. F. Foster, Mrs. J. G. Allen, Laura Albert, Mrs. B. J. Clay, Mrs. Moran, Mrs. B. J. Lister, Mrs. Dams, Mrs. Lyon, Miss B. Harris, Edna Briggs Fowler, Arthur L. Reed, Lily Lorrell, Flora Stewart, Regina Weil, Leontine Standfield, Charles T. Catlin, Maud B. Sinclair, Mrs. G. Staley, J. C. Pampelly, Rev. Theron Brown, of the Youth's Companion; William Pollen, Jessie Graham, Mrs. Little Ford, Mrs. F. P. Pratt and many others.

The pleasure of the occasion was especially enhanced by the presence of the poet editor of the Youth's Companion, Rev. Mr. Brown, who responded to the welcome of the Chapter by a brief address expressing warmest appreciation of the principles and achievements of the Alliance and attesting the growing sympathy with the movement on the part of the clergy in all parts of the country coming under his notice. He pledged his hearty sympathy and his loyal cooperation to the Chapter and assured the friends that he should always count it a special pleasure when in New York to be present at any of their festivities. Mrs. Adelaide Christie Greenfield, the hostess, favored the audience with attractive recitations, as did also Laura Albert, Mrs. Maggie Breyer, assisted by Mrs. Little Ford, who was hostess next Thursday, and members and their friends are cordially invited.

At the October meeting of the New York Chapter Harriette A. Keyser and Charles T. Catlin were elected as chapter delegates to the National Council, the former representing the Church and the latter the Stage. Regina Weil was also elected on the Board of Directors of the New York Chapter on the stage side. Mrs. H. H. Knowles was elected chairman of the Ways and Means Committee.

The opening religious service of the New York Chapter will be held on the evening of October 20 at St. Chrysostom's Chapel. The October reception will be held at the Parish Hall of that church on the afternoon of the following Thursday.

The first open door social of the season will be held at St. Chrysostom's Hall on Tuesday, Oct. 8 at 8 P. M. Friends and members of the Alliance are cordially invited.

Chapters having any news to report for publication are earnestly requested to send same to headquarters.

AMUSEMENTS IN MICHIGAN.

W. S. Butterfield, general manager of the Bijou Theatrical Enterprise Company, with headquarters at Battle Creek, Mich., writes:

As I am re-arranging the destiny of six vaudeville theatres and four one-night stand houses in this State, I feel I am in a position to give you a general idea of the prosperity of this State.

Vaudeville has come to stay in cities of 20,000 or more, and they have settled down to a uniform business, with a reasonable profit for the investment, and the business opens in all my houses very encouragingly for a good season.

My one-night stand houses, consisting of Marshall, Albion, Niles and Dowagiac, have opened very well, considering the hot weather and the class of attractions that we have to contend with.

There seems to have been a feeling of late among theatrical managers that the months of August and September are open, and that it is a great thing to go into Michigan for an early opening. I have lived in this State only three summers, and I have discovered that summer does not really set in until about July, and none of the theatres do not attempt to start their big season until August and September, as it is a positive fact that those two months are given over to railroad excursions, county fairs and park entertainments, and that it is during the months of August and September. Notwithstanding all this opposition we have had very little complaint from our patrons.

Owing to the facts that the lower section of Michigan is covered so thoroughly with the Chicago and Detroit papers, the theatregoers of this section are wise to the class of attractions they are getting, and in consequence it is the better class of attractions that get the business.

From the business being done in our ten theatres the outlook is for a prosperous season, but I must say that the Michiganders are now in the class of the Miscellaneous.

JESSIE MAE HALL'S NEW PLAY.

The first road production of The Cutest Girl in Town, the new play in which Jessie Mae Hall is starring under the management of Al. Trehern, was given in the opera house at New Brunswick, N. J., on Sept. 28. It was the unanimous verdict of the large audience in the house that all the good things which had been said about the star and her new play were justified. There is just enough plot in the piece to make an interesting story and enough comedy to keep the audience in good humor. Miss Hall was called before the curtain several times during the performance, and she very good naturedly repeated some of her popular songs. The cast, which was without a weak member, was: Melham Weston, Jessie Mae Hall; Lady Constance Elwood, Evelyn Foster; Matilda Weston, Anna Little; Beulah Lambert, Ruby Ross; Samuel Weston, Frank C. Base; Paul Stanley, De Forest Fawcett; Earl of Dunmore, Julien Barton; Clarence Raymond, Edward Baker; Martin, J. G. Brammell; Calvin, John Hopper; Miss Walton, Zaida Millward; Miss Irwin, Grace Connell; Miss Norton, Bessie Scott; Miss Cutler, Billie Semper; Miss Odell, Helen Ardrie; Miss Overton, Grace Ford; Miss Marie Louise Semper; Miss Kendall, Minnie Carle; Miss Ackerson, Virginia Paul; Miss Calder, Sadie Cook. There are three acts and four scenes in the piece, and all the musical numbers were well received.

H. CLAY BARNABEE HURT.

H. Clay Barnabee, the comic opera singer, was badly injured by a street car on Fourth Avenue Sunday morning. He was crossing Fourth Avenue at Twentieth Street and had stepped out of the way of a south-bound car, to be struck by a car coming in the opposite direction. A policeman caught him in time to save him from going under the wheels, but could not prevent his being badly hurt. He was taken to Bellevue Hospital, where the surgeons said they "nearly his skull was fractured. His hurts were such that a careful examination could not be made Sunday. Late yesterday afternoon it was reported from the hospital that he was improving and stood a chance of recovering.

THE HONEST PRESS AGENT FOUND.

Some humorist mailed a letter Friday to "The Honest Press Agent, New York," and after one mistake it was delivered to Henry Edward Warner, at the Lyric Theatre. Some one at the Post Office had written "Try Lyric Theatre" on one corner of the envelope, but the postman took it first to Wilbur Bates, at the New Amsterdam. Mr. Bates, overcome by a sudden flush of conscience, refused to accept the epistle, but had it sent across the street, where he believed it belonged.

NEW THEATRE IN KALAMAZOO.

The Bijou Theatrical Enterprise Company, W. S. Butterfield, general manager, is announcing the opening date of the Majestic Theatre now under erection in Kalamazoo, Mich., for Nov. 15. This house when completed will represent an investment of \$50,000, being a modern ground floor fireproof theatre, seating 1,200 people without a gallery. The building is 115 feet long and 60 feet wide. The stage is 59 feet deep and 60 feet wide and 60 feet to the rixing loft. The house will play high-class vaudeville and the very best attractions on the road.

OBITUARY.

Charles H. Day.

Charles H. Day died at New Haven, Conn., on Oct. 3, aged sixty-five years. Mr. Day was known among his friends as "the old circus man," a title given him as the result of several years' advance work with Barnum and Bailey and Adam Forepaugh. He was connected with the circus arena, before joining the ranks of the vaudeville world. Before adopting the touring life, Mr. Day was keeping a book store in the town where he afterward died. While selling tickets over the counter for attractions books to play at the New Haven Music Hall he made the acquaintance of numerous stars and their managers. It was here that William Arlington, of the Great Arlington Minstrels, saw Day and decided that the young man might make a good advance agent. Arlington expected to dissolve partnership with J. H. Haverly, who had been interested with him in the company for some time, and start on the road with an enterprise controlled by himself. But Day did not get the position until he had gained experience with another company. His opportunity came in 1868, when he was sent ahead of the Sol Smith Russell Concert company. The tour was very brief, for Sol Smith was taken down with fever at Oswego, N. Y. Day went back to New Haven, and Arlington sent for him to join him as press agent. The salary was only \$10 a week and expenses, but the young Day jumped at the chance, as he knew that it would be increased as he made good. While only a novice who still had to win his spurs, Day proved to be one of the few men of the period in advance of attractions playing halls in small towns who could write a catchy newspaper "story," telling people why they should go to the performance, as well as being able to attend to the routine matters of their department. The company had been out some time when it arrived in New Brunswick, N. J. Day was called back and the management showed its appreciation of his faithful work by raising his salary and putting him in complete charge of the advance. Mr. Day remained with Arlington for awhile, and later went with W. W. Newcomb, Sam Sharpley and W. S. Cleveland, other minstrelsy men. Then he entered the services of W. C. Coup, John H. Murray, P. T. Barnum and Adam Forepaugh. During the six years he was with the latter showman, Mr. Day acted as confidential adviser, and while in his employ took an active part in Forepaugh's business campaigns against the proprietor of the "greatest show on earth." The Ten Thousand Dollar Beauty" scheme, which made Adam Forepaugh famous, was the invention of Charles H. Day. Mr. Day's activities were not restricted to advance work with circuses and minstrel troupes. He also entered the dramatic field, and represented various stars in the legitimate, among whom was the late Laura Keane. On Nov. 29, 1901, he married Gertrude H. Garvey at New York. Mr. Day's pen turned out other "copy" besides press notices. He was always writing novelettes and sketches, principally of a dramatic nature, for various publications, and contributed stories and theatrical reminiscences to *THE MIRROR*. For two years he served as an editorial capacity on *Music and Drama*. Though a busy man, he found time to write more than a hundred stories. Readers will recall Mr. Day's subtle humor and lightness of touch in the following sketches which appeared in *THE MIRROR* at various times: "The Confessions of a Circus Horse," "The Christmas Ghost of the Abandoned Opera House," "New Haven After Dark," a bit of fiction founded on his life in New Haven, Conn.; a paper on "The Audience and the Actor," "On the Road with Sol Smith Russell," and "A Summer Tour of Laura Keane and Her Company." Mr. Day died of general debility.

Oh Norman.

Oh Norman, once a well-known singer in comic opera, died at Bayview Hospital, Baltimore, Md., Sept. 29, of heart disease. He was forty-seven years old and had been in America for twenty-six years. His family name was Lohm. For several years past he has been in bad health and almost destitute, his voice having failed him some time ago. Several actors became interested in him and assisted him at various times, though he had been cared for chiefly by the city charities. Among the parts he played were the Captain in *The Rogers-Brothers* in London, Crier in *Sweet Anna Fagg*, *Lollins* in *The Greek Slave*, *Gaston* in *A. J. Hackett*, *Joan* in *A Normandy Wedding*, *Athelstane* in *Brian Born*, and *Ole Olsson* in *Lifting the Cup*. The funeral was held on Oct. 5 at an undertaking establishment in Baltimore. The Actors' Fund of America met the expenses of the burial.

Notes.

J. B. Schall, the well-known banjo maker of Chicago, died suddenly of the Olympic Theatre, Chicago, on Friday evening, Oct. 4. Mr. Schall had gone to the theatre especially to listen to the playing of two performers on instruments that he had turned out with his own hands only a few days before. He was seated in a front seat in the balcony and collapsed just as the players went in a rest since he began to play. He was carried to the rear of the balcony, while the players continued to thrum their banjos industriously, to quell the excitement that was caused by Mr. Schall's fall. Just as the performers were starting to play "Ben Bolt" the banjo maker breathed his last. He is survived by two sons who live in New York. He was fifty-five years of age.

Ethel Thelma Denton, wife of Harvey Denton, died last week at Oakhill, N. Y. She was known on the stage as Ethel Denton, and was a character actress of marked ability. Her husband was a character actor as Mrs. Niles in the vaudeville sketch, *My Avul Dad*, with Frederick Bond. She also played the endwoman in *Rehearsing a Tragedy* with Mr. Bond in the West. She appeared later on with her husband in a sketch called *Maudie O'Malley*. The interment was in Greenwood Cemetery, in Mr. Denton's family plot.

Mrs. Mary J. Holmes, the author of several well-known novels, died at her home at Brookport, N. Y., on Oct. 6, in her seventy-sixth year. She wrote thirty-nine novels, nearly one a year since she began to publish her work, and several of them, notably "Lena Rivers," have been dramatized.

At Cambridge, Ohio, Sept. 30, Robert Hammond, aged 69 years for many years manager of Hammond's Opera House, father of Charles and George Hammond, managers of the Colonial Theatre at that place.

Andrew Rundstedt, father of Jane English, died at Jamestown, N. Y., on Oct. 4. He had been president of the Board of Assessors of that town for many years.

Charles L. Nowdy, father of Mrs. Frank L. Corby, of Chicago, once well known as a prizefighter under the name of Amy Louie, died at Chicago on Sept. 18. He was seventy-seven years old.

Alice Berry, of the vaudeville team Sherwood and Berry, died on Sept. 30, of heart failure. Her remains were sent to Fuchita, Cal., for burial.

Mrs. Kate Roberts, mother of Elberta Roy, of the Gambler of the West company, died at the University Hospital, Louisville, Ky., on Sept. 23.

Mrs. Susan E. Wallace, wife of Gen. Lew Wallace, author of "Ben Hur," died at Crawfordsville, Ind., on Oct. 2.

PLAYS COPYRIGHTED.

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Adventures of the Bad Boy, The; three-act comedy. By William J. Hand and Eugene D. Newell.

Artfulglove, The (Two Islands). A play by De Wolfe Allen.

Albino, The; a comic opera in two acts. Book and lyrics by F. T. Richards; music by F. Dewey Richards.

Al Gino, By Ramon Lopez-Montenegro.

Alaskan, The; an original comic opera, in two acts and a prologue. Book and lyrics by Joseph Blotkin.

Amelia Heron, L'; play in one act. By F. B. Hildred and Michel Carre.

As Children See Us, By William A. Quick.

Atmosphere and the Hand of Fate, The; a romantic comedy drama. By William A. Quick.

Butterfly and the Boatman, The; a play in four acts. By H. H. Haverly.

Calamity in Cork, A; comedy sketch in one act, for two characters. By Ferrine Lambert.

Camp Copied; comedy sketch of camp and college life. By J. F. Cooke and W. G. Stewart; with songs by Carol Sherman.

Chevalier D'Eon, Le; comic opera, in four acts. By H. Cohn and H. Berger.

Chloroform; comedy in four acts. By B. M. Monodick.

Clay Baker, The. By William V. Mong.

Clot, Le; comedy in four acts. By Sacha Guitry.

Coals of Fire; drama in one act. By Walter Howe.

Coast Time, A; a dramatic sketch. By James E. Claxton.

Cowboy and the Squaw, The. By P. H. Sullivan.

Crime of the Submarine, The. By Charles W. Turner.

Darkened Light, The; a play in four acts. By J. A. Westhauser.

Darkey Music Publishers, The. By Bailey and Lonsdale.

Debel, The; a drama in four acts. By Theresa Rosenberg.

Demonstrator, The. By Algernon Tassell and Mand Hanford.

Disturbed Home, The. By Katherine Kavanagh.

Distie-Doodle, By E. W. Fendley.

Dolce Fanciulla, By George M. Von Schrader.

Dublin Dan, By Bernard F. Gilmore.

End of the Road, Le; comic opera in one act. By Garcia Alvarez and Asensio Mas. Music by Hermosa and Garcia Alvarez.

Enchanted Princess, The; or, the Princess Irma; a musical comedia in one act. By S. Clark.

Father Christmas; an incident of the North-West. By George Jervia.

Fiera Curupia, La. By Ramon Lopez-Montenegro.

First Warning, The. By Hilda Enslin.

Flame of the Past, A; one-act play. By F. E. King.

Follies of 1907; a review. By Harry B. Smith.

French Maid, The. By Charles Towne.

Game of Pinocchio, A. By Frederic Audlich.

Gente Sera, Le; opera in one act. By Arniches and Garcia Alvarez. Music by Jose Serrano.

Golden Calf, The; a comedy in three acts. By A. J. Miller.

Grobbelaars, Die; tragedy in four acts. By Hans Grims.

Hand of Justice, The; an incident of West Africa in one act. By George Jervia.

Hans Hamann-German-American; a melodrama in four acts. By F. W. Meyers.

Heart of a Man, The; a comedy of to-day in four acts. By E. H. Kane.

Hearts Insurgent; a play in one act. By M. F. Kaul.

His Eleventh Commandment; a musical and dramatic sketch. By F. H. Vek.

Home, Sweet, or, Jealousy vs. Love; in one act. By Rollin J. Wells.

Honest Policy, The. By Lionel Strachey.

Hook and (eye) I; comedy in four acts. Romance of the South Sea Islands. By G. Heath.

Hospital of the Lord, Le; play in one act. Music by Maestro Lico.

Huckins Run, By Billy Walsh and Frank E. Lynch.

Idiot; comic opera in one act. By Felipe Perez Capo.

Idola, El; comedy in two acts. By Manuel Linares Rivas.

In Dakota, A Western play in four acts. By Charles Fyfe.

In the North Woods; a drama of the Adirondacks in three acts and three scenes. By E. Harrigan.

Iris; an opera in three acts. Italian libretto by Luigi Illica, with an English prose translation by Alfred Kailach. Music by Pietro Mascagni, London.

THEATRE CARDS

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EDWIN T. EMERY.

KANSAS CITY.

Prists of Pallas' Week—Rose Stahl Receives an Ovation—Interesting News.

Prists of Pallas week, the time of Kansas City's annual Fall festival, has come and gone again, and, as usual, the many thousands of visitors were well entertained. The week of Sept. 20-6 was the time chosen for the festivities this year, and although the weather was cold and wet, the sunshine triumphed after the first two days and the pleasure-seekers were unhampered in their sight seeing. The opening event was the magnificent electrical pageant known as the Prists of Pallas parade, which was a triumph of lighting in previous years and called forth the highest of praise and enthusiastic applause along the entire route. The grand hall in Convention Hall on the evening following was an event to be remembered always and one that reflects great credit upon its promoters. The hall was opened by an elaborate ballet of 250 dancers, who had been trained to follow many intricate and graceful figures. This part of the performance was under the direction of Mrs. Georgia Brown, who deserves unlimited praise for her excellent work. The local ladies of Elks contributed to the entertainment the next day by giving a repetition of their famous Humbug Circus parade, exactly as it was put on at the annual convalescence in Philadelphia recently, and secured a decided hit. The annual mask ball on Thursday evening drew the customary large crowd and the display of costumes was the feature, as usual. Nearly all the theatres gave daily matinees and still were unable to cater for the other attractions, which were the local State Fair and Exposition at the Elm Stides Race Track and the Corn Carnival at Electric Park, both of which drew immense crowds both day and night.

Rose Stahl in The Chorus Lady was the Willis Wood attraction 20-5, playing in the capacity of actress at nearly every performance. The star was given almost an ovation on the opening night, while the enthusiasm reached a very high pitch on several occasions throughout the week. Forty-five Minutes from Broadway 6-12. The Lion and the Mouse 12-13 was opened by an elaborate ballet of 250 dancers, who had been trained to follow many intricate and graceful figures. This part of the performance was under the direction of Mrs. Georgia Brown, who deserves unlimited praise for her excellent work. The local ladies of Elks contributed to the entertainment the next day by giving a repetition of their famous Humbug Circus parade, exactly as it was put on at the annual convalescence in Philadelphia recently, and secured a decided hit. The annual mask ball on Thursday evening drew the customary large crowd and the display of costumes was the feature, as usual. Nearly all the theatres gave daily matinees and still were unable to cater for the other attractions, which were the local State Fair and Exposition at the Elm Stides Race Track and the Corn Carnival at Electric Park, both of which drew immense crowds both day and night.

Kate Barton's Temptation held the boards at the Gillies for the week of 20-5 and scored heavily with the big crowds in attendance. The play is said to be one of the best of its kind produced for some time, and if the applause of the audience in any one house, there is no saying in this city. The story is laid in New York, the Bowery being the principal scene of action. Halcyn Hianette handled the title-role to general satisfaction, while Ida Russell as the Bowery Girl was a big hit. Others of the cast were very efficient, while the play was well staged. The King and Queen of Gamblers 6-12. Harry Sparks, who has been connected with the Gillies theatre for years, has severed his connection with that house and, with his brother, Ted Sparks, has leased the Pallas Theatre on the Bowery, and will open it 13 as a vaudeville house. The lease is made for five years. Mr. Sparks has had a great deal of experience in the theatre business and should make a good go of his new venture.

D. KEDDY CAMPBELL.

LOS ANGELES.

The Man of the Hour—The Man from Mexico—The Milan Opera Company—Notes.

The Man of the Hour has been playing to a splendid week's business at the Mason Sept. 22-23. Olga Netherland will open a week's engagement at this house 20-5. Monaco's versatile stock co. was seen to excellent advantage in an elaborate production of Prince Otto at the Burbank 22-23. Mr. Beasley doing the part of the Prince Minister in a capital manner, with Miss Gilbert in comedy a close second. The company in the shape of All the Comforts of Home will follow.

Although The Man from Mexico has been given here and in different houses many, many times, nevertheless the Belasco production of the past week was presented in a remarkably fancy style and drew splendid houses. During week 20-6 The Only Way will be given in a massive manner with the full support of the entire cast and a large number of auxiliary players. At the Los Angeles Theatre 22-23 The Bohemian Girl attracted large audiences. It was really a spirited production and decidedly meritorious, although Aida Hemmi, the soprano, who has become such a favorite here, was missed from the cast, owing to a severe cold. Annie Baumann who was at one time well known in 'Prison, and who is now a Mrs. Carpenter and living here, was substituted in the part, and proved most acceptable. The vocal hit of the opera was 'The Song of the Heart Bowed Down.' The Strollers will be staged next week.

The Orpheum was not so very heavy in newcomers, and the best part of the bill was what was seen last week. Among the new arrivals, Charles Guyer and Ida Orland, in their song and dance turn, were probably the best, however. The Rupperts gave some very sensational acrobatic work; Mueller and Muller, styled as high-class comedians, were rather well received. The Elmdale's Circus has been with us three days, giving in all six performances, and the public has voted them a medal as being the best ever. At any rate, they were a large concern, and captured about \$50,000 of our good money.

George I. Towle has charge of the Bank Clerk's Minstrel Show, which will be given at the Auditorium on the 2nd, and from present indications it will be a very clever amateur performance.

The Milan Opera co. is booked for a month's stay at the Auditorium, commencing 8, and, judging from the size of the co. and the great success of the soloists in 'Prison, we are to have a great treat. We are all on the anxious seat, for we are lovers and admirers of grand opera, when it is good, as Mr. Berry hurries the season and make it a long one.

DON W. CARLTON.

SEATTLE.

William Faversham Here—The Isle of Spice—Eden Music Opened—Arena Notes.

At the Grand the attraction was William Faversham in The Squaw Man Sept. 22-23, which was well staged and skillfully presented from beginning to end. The Time, the Place and the Girl 23-5. At the Seattle The Isle of Spice 22-23, matinees 22, 25 and 28, drew audiences ranging from large to S. R. O., who thoroughly enjoyed the performance. The scenic effects and the vocal work, and the dancing and singing excellent, some of the numbers being repeatedly encored. John Mylle made a good Bompoka. Harry B. Williams as Mickey O'Grady and H. B. Watson as Billy Macklaw scored well as a pair of comical characters. The latter, who worked, and the rest of the support was first class. The Mayor of Tokyo 23-5.

At the Lyric the Rowland and Clifford Amusement Co. presented Thorne and Orange Blossoms 22-23 in a very creditable and artistic manner before medium and large houses. This is a good, wholesome play. In the cast were James B. Cunningham, Wayne Nunn, W. H. Dorbin, Peter Pann, Edwin F. Clark, Jack Preston, Flora Fairchild, Orma Raymond, and Grace Valentine.

At the Third Avenue Theatre the Charles A. Taylor co. appeared at their best in The Colleen Bawn 22-23, which proved to be a very enjoyable performance. The scenic effects and the vocal work, and the dancing and singing excellent, some of the numbers being repeatedly encored. John Mylle made a good Bompoka. Harry B. Williams as Mickey O'Grady and H. B. Watson as Billy Macklaw scored well as a pair of comical characters. The latter, who worked, and the rest of the support was first class. The Mayor of Tokyo 23-5.

Gentry Brothers' Circus 22-23, visited us, and drew fair attendance at its performances. The Eden Music threw its doors open to an expectant public at six o'clock 20, and at eight o'clock the crowd became so great that many could not obtain admission. This new place of amusement, however, is a complete success. The last night, the company is a five-story building at the foot of Cherry Street, within a stone's throw of Seattle's best landmark, the Totem Pole on Pioneer Square. The exterior is handsome and imposing, especially at night when it is illuminated by electric lights. The interior is quite fitted up and tastefully decorated, and this house might be described as a unique collection of diversified attractions. Floyd C. Thompson is the manager, who has had about twenty years' experience in similar business, and was formerly connected with Windward Park, Boston, Mass.

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MILWAUKEE.

The College Widow—Miss Pocahontas Arrives—David Higgins—Burlesque.

The College Widow opened a short engagement at the Davidson for four nights Sept. 28, and, as usual, pleased large house. Miss Pocahontas, presented by Walter Jones and co., opened a short engagement for three nights 3.

The Alhambra is offering one of the best attractions so far this season in The Burlesque, which opened 20 to capacity houses. The co. is headed by Milwaukee's own comedian, Gus Weinberg, and he was given a warm reception by large audiences of Milwaukee friends and admirers. Mr. Weinberg is ably seconded by Ruth White, always a favorite in Milwaukee. The play has been mounted in a very fine manner, the chorus is a large one and well trained and composed of good singing voices. Panhandle Pete 6.

David Higgins in His Last Dollar, a week's engagement at the Bijou, opened 20 to large houses. Cupid at Vassar 6.

Karlhe Artelt was presented by the German Stock co. at the Palace 23, and served to introduce several new members of the co., they being accorded a good reception by a large audience.

Vanity Fair Extravaganza co. opened a week's engagement at the Gayety 29, and pleased packed houses. Parisienne Belles are playing at the Star this week, opening 20 to the usual first performance capacity houses.

A. L. ROBINSON.

TORONTO.

Mrs. Dane's Defence—Advanced Vaudeville—Maude Adams—Hema.

The Royal Alexandra Players made a distinctly favorable impression by their first production at the Royal Alexandra of Mrs. Dane's Defence Sept. 20-5. The stock co. was installed by the management as an alternative to having the beautiful new theatre turned into an "advanced vaudeville" house by Klaw and Erlanger. The public are rallying to the support of the venture, and a successful season seems assured. The co. is composed of Robert Conness, Edith Evelyn, Elizabeth Morgan, Thomas Coleman, Charles Miller, Herbert A. East, Grace Mae Lomlin, Elfrida Leach, Robert McWade, Jr., Dick Somerville, Albert Brown, and Charles Bruckata. The Other Girl 7-12.

At the Princess 20-5 Maude Adams in Peter Pan has been playing to capacity audiences, whose members have evinced unstinted appreciation of her delightful whimsies and Miss Adams' graceful and delicate interpretation of the title-role. The Rich Mr. Huggins 7-12.

Kollar and Thurston offered mystery and magic, with a little mirth on the side at the Grand 20-5. Cecil Spencer in The Girl Raffles 7-12. The Smart Set, a co. of clever colored comedians in The Black Politician, played Majestic Theatre audiences 20-5. The Life of An Actress 7-12.

J. ALEXANDER MERRILL.

The above is a snap shot taken of Edwin T. Emery, while playing at San Francisco recently. Mr. Emery originally hails from Philadelphia, but has devoted the past several seasons to the extreme West. He will appear in New York during the present season.

SAN FRANCISCO.

The Three of Us a Strong Attraction—Grand Opera—An Egyptian Drama Produced—Hema.

The week of Sept. 22-23 was an excellent one from a theatrical viewpoint and was reminiscent of antique times. The Summer months are being furnished and the theatrical season is in full swing.

The illuminated sign over the Novelty entrance was once more in evidence 22 and informed amusement seekers that The Three of Us was the attraction at that house. Michael Casberg in the leading role made a good impression, as did the other members of the cast, which included Harry Hall, Walter Horton, Thomas V. Emery, Henry Fearing, John Prescott, Harry Wright, Jennie Lamont, and Elsie Scott. The play met with favor and was well patronized throughout the week. Louis James opens 20 in The Comedy of Errors. He will also appear in The Merry Wives of Windsor.

The Milan Opera co. drew good patronage to the Castro Theatre 24-25. The opera produced were Cavalleria, Pagliacci, Traviata, La Traviata, and La Boheme. The first two mentioned will be repeated next week, in addition to Mignon, Trovatore, and Faust. The engagement closes 5. Salomey Jean commenced a run of two weeks at the Van Ness 23. Jennie Iselt, in the same part, gave a charming performance. It is but eight months since Miss Iselt was last here, on which occasion she shared honors with Iselt Irving in Susan in Search of a Husband. Liza Netherland will be the next attraction, opening 7.

The Other Girl enjoyed a successful week's run at the Alcazar 22-23. Bertram Doyle, as the "kid," had a successful part with Will R. Walling made an excellent clergymen. Thela Lewton made an attractive Astelle Kitteridge and Louise Brownell in the role of Catherine was satisfactory. The rest of the cast was adequate and the play was admirably staged. An elaborate production of Genesis of the Hills is promised for next week.

A Gambler's Daughter was Ernest Howell's offering at the Central 22-23 to good business. True Boardman and Evelyn Seale played the leads and all of the "South of Market" favorites were in the cast. Next week, Buled Off the Turf.

After a protracted season of darkness the Colonial will again come to life. Richard and Pringle's Georgia Minstrels open 28.

Another important reopening occurs 7, when Little Johnnie Jones comes to the American. This will make three houses playing combinations. Other bookings are Maude Fealy, Florence Roberts, The Virgins, etc.

Another of Professor Wolfe's delightful symphony concerts drew nearly 2,000 music lovers to the Greek Theatre, Berkeley, 24. The programme included the Fifth Symphony of Tschelowsky, overture from Mignon, melody from Caspar and Polina and Liszt's symphonic poem, Les Preludes. Each number was artistically rendered. The orchestra was that of the University of California. Gadski is announced to appear 11.

Uchra, or The Secret of the Sphinx, a weird Egyptian drama, was produced under unique auspices 21. The play was presented in the Santa Cruz Mountains, near Berkeley. A setting of rare natural beauty was furnished by the tall redwoods, and the star-debuted houses were the borders. The drama is from the pen of Ben F. Woolner, and the chants, hymns and choruses were composed by William J. McCoy. The affair was given under the auspices of the Nile Club, and was pronounced a success in every respect.

An interesting deal was closed 24, when Morris Meyerfield, president of the Orpheum Circuit here, sold \$50,000 for the controlling interest in the new Princess Theatre. True move was expertly made to prevent Eliaz and Erlanger's control of the vaudeville field here, as it is known that that firm desired to add the Princess to its circuit. Commencing 20 the bill at that house will be musical comedy and high class vaudeville.

Edna McClure, of the original Colonial Stock co., attempted to commit suicide 27 by swallowing the contents of a vial of cocaine. She was restored by prompt action on the part of her relations. The cause of her rash act is said to be ill health.

Randolph Hartley, for many years on the New York staff of The Mirror, spent the first few days of the week in town. He is now business-manager of The Three of Us co.

HARRY R. DE LASAUX.

COLUMBUS.

A Well-Known Newspaper Man as Advance Representative—The Spider's Web—Ethel Barrymore.

Columbus newspaper men feel a distinct loss in the resignation of Theodore T. Frankenberg from his post as dramatic editor of the "Ohio State Journal," a position which he filled for many years with distinction. Mr. Frankenberg was well known over the whole State of Ohio, and he signed his brilliant and clever criticisms T. T. F. He leaves here to become advance representative of Bertha Kalich. We all extend him our best wishes and know that he will fill the post excellently.

Sarah Truax in The Spider's Web played their fifth performance of the season at the Great Southern Theatre 1. With the exception of Miss Truax and Oscar Alford the co. was mediocre and the play itself uninteresting. Oscar Alford was former Stage-manager of the Empire Stock co. here, and while his part was a small one, yet he made it shine with particular brilliancy. Ethel Barrymore in her new play, Her Sister, R. Dustin Farson in The Ranger 4. Flora Parker and Carter De Haven in George Washington, Jr., finish the week at the Great Southern.

The best bill of the season prevails at Keith's week of 1. Emma De Haven, Susette, Charles Bradshaw, Bruno and Russell, Dorothy Kenton, Wetport Trin, Samli and Kesmer, and George Wood. Rose De Haven and George Wood easily lead the bill. David Corson and Chinatown Charlie fill in the week at the High Street week of 1, with Wine, Women and Song as an underline.

The Golden Crook is at the Gayety all week of 1 and is doing good business. Manager Wierwell is getting personally popular with the large clientele of the house.

The Diet Kitchen Association, through its efficient president, Martha Deahler, has arranged to bring here for two performances Elsie Janis' new piece, The Hayden. The dates are 12, 14, and it is expected that record attendance will prevail. Under Miss Deahler's capable hands the association has increased its scope and has assumed quite a metropolitan activity. Great Southern Theatre will house the attraction.

Billy James, the hustling manager of the local order of Jumbo Imps, is getting very busy on their coming minstrel show, which will take place at the Southern in the near future. These performances are on a par with the best traveling shows that we see here, and the occasion is a social event.

JOSEPH RUSSELL HAGUE.

SPOKANE.

Two Attractions Draw Well During Fair Week—
Jessie Shirley a Charming Mary—Items.

Spokane theatre did capacity business the week of Sept. 22, and in many instances hundreds were turned away at night performances. The Interoceanic Fair Association also reported 75,000 paid admissions the first six days of the fair, Sept. 23 to Oct. 5. The Spokane theatre had two musical plays, the Time, the Place, and the Girl, and the Mayor of Tokio, the first named attracting the largest audience when John E. Young, Elizabeth Goodall and Jessie Shirley were seen in the principal parts. In the Oriental piece John L. Kearney and Jane Griffith secured personal triumphs. Little Stevenson, crowned empress of the inland Empire at the two days' carnival of the 2-Nat-Op, accompanied by her maid of honor and pages, occupied a box the second evening and received an ovation from a capacity house. The Harrington-Lowe co., with Phyllis Harrington as leading woman, cleared the week in The Red Rover and Nature's Noblesse. Business was fair, and the co. returned Oct. 1, 2, in Hearts of the Blue Ridge and in the Shadow of Shasta. The County Chairman, with Theodore Babcock as Harker, played to big business Sept. 30. The bookings for October are: Old Kentucky, 4; Lake and Lewis, 6; Sousa's Band, 7; Message from Mars, 9; Charlotte Maconda, subscription recital, 10; Cheekers, 11-12; Raffles, with S. Kent Miller, 14, 15; Prince of Princes, 20-21; in the Bishop's Carriage, 22, 24; The Girl Who Has Everything, with Isabel Irving, 25; The Hair to the Hoorah, 26.

Adelaide Knight, Russell Lee Barrett, and Noel Travers had the chief roles in the benefit performance for Co. H, U. S. W., of the Heart of Maryland at the Columbia Theatre, week of 22. The soldier boys gave an exhibition drill under Captain Crow. Business was good. The Owl Patcher is the next play by the Curtis Co.

Jessie Shirley was overwhelmed with applause and flowers on her first entrance as Mary Tudor in When Knighthood Was in Flower at the Auditorium Theatre the night of 22, on her return from a vacation of three months. George McQuinn, C. B. Ralston, Jack Amory, Norman Foster and Laura Adams, and Ethel von Waldron gave excellent support. The Shirley co. will play The Jungle the week of 29. Lela Dunning, of Brunet Hall, has as her guest Mrs. Louise Hoober, for some time actress agent for John C. Fisher, who expects to make her home in Spokane to devote her time to literary work.

W. S. McCREA.

PROVIDENCE.

David Warfield in The Grand Army Man—The Social Whirl—At Yale—Coming Events.

David Warfield scored a tremendous hit at the Providence Opera House Sept. 26-28, in his new four-act play, The Grand Army Man. The houses were very large, and the audience was at high pitch, and Warfield, called before the curtain many times. The calls for speech were so insistent that the star and David Belasco, who was sitting in a box, responded with a few words of appreciation. The cast was of high order and included Marie Bates, Antoinette Perry, Howard Hall, and William Elliott.

The Social Whirl, which about two years ago received its premiere at another theatre in this city, and was also well received here last season, returned for the third time Sept. 30-2 at the Providence Opera House, and was received with equal favor. Charles J. Ross, Mabel Penton, and Elizabeth Brice headed a very good cast. Large houses. The popular musical comedy, Coming to the Rye, with Frank Lester at the head of a big cast, returned to the scene of its last Spring's success at the Providence, 3-5, and drew large houses. A number of new songs have been introduced, and several changes have been made in the cast, but the production is brilliant and amusing. Frank Lester in The Tattered Man 7-9.

At Yale was the attraction at the Empire week Sept. 30, and proved to be an entertaining play. It has many bright lines, and much of the atmosphere of college life about it. Robert H. Baxter, as Dick Bowler, and Phyllis Butwick as Dorothy Randall, were leading members of the co., and played their parts well. Large houses. It's Never Too Late to Mend 7-12.

Gertrude Shipman will appear at the Empire the week of October 14, in Dorothy Vernon of Haddon Hall. Other October bookings include The Cowboy and the Squaw, and A Child of the Regiment.

Managers Spitz and Nathanson, of the Empire, with their wives, just returned from an automobile trip through the White Mountains.

One of the important events of the present season at the Providence will be the appearance of Gertha Hallen, who will open her season here 14 in Sappho and Phao.

Gertrude Emmett comes to Providence again after an absence of several years, and will be seen at Keith's, in Mrs. Murphy's Second Husband 14-19.

HOWARD C. RIPLEY.

LOUISVILLE.

Louis Mann Plays—Blanche West as Dorothy Vernon—Notes.

Louis Mann in his latest success, The White Hen, drew good business to Macaulay's three nights and matinee, beginning Sept. 30. Mann is a favorite in Louisville, and is also supported by well-known people. Clara Bloodgood, in The Truth, supported by William Courtney, John Emmerson, Frank Patton, Zola Sears and Mrs. Sam Southern, drew large audiences three nights and matinee 4. Clara Bloodgood and Sarah Truitt divide week of 7-12 at this house.

Masonic week of 30 Ernest Shipman presented Bianca West with a carefully selected co. in Dorothy Vernon of Haddon Hall. Miss West was a charming person, and the attraction drew well. Next The Wizard of Oz.

W. F. Mann's big scenic production Shadowed by Three was the drawing card at the Avenue week of 30. Business was good. Attraction week of 7 Russell Bloodgood, in The Bird Girl's Millions.

Blanche Chapman, while here with Mrs. Wiggs of the Cabbage Patch, met many old friends.

Hardness, the hand-cum expert, one of the headliners at the Mary Anderson, drew some remarkable public exhibitions of his skill, which attracted wide attention.

James B. Camp, who is promoting a number of high class attractions, such as Soera, Kubelik and others, at points in Kentucky in the vicinity of Louisville, hopes to secure a permanent opening here. Mr. Camp knows his public and has confidence that with a suitable selection his venture would be a success.

Gus Ketcher, of New York Casino fame, who composed the music of The White Hen, was leader of orchestra at Macaulay's Theatre here years ago.

Katherine Whipple Dotson, Louisville's popular contralto, has surely come into her own. Her concert, in a constant demand for concerts, oratorios and other high class musical occasions.

Something of a sensation was caused here by the announcement just made of the marriage in March last of Rosemary, the daughter of the late City to a wealthy New Yorker. Her parents live here; it was here she made her debut and Louisville people have always felt an interest in her career.

CHARLES D. CLARK.

PORTLAND, ORE.

the Bishop's Carriage—The California Opera Company—Stock Company Revivals—Items.

Jessie Bushley, in the Bishop's Carriage, played a week's engagement at the Hippodrome, Sept. 25-28. Miss Bushley has advanced much in her art since her appearance here a year ago, and left nothing to be desired in her portrayal of the girl thief. The supporting company was not so good as last season. Next week, Little Johnny Jones 29-2, and the Prince of Princes 3-5.

Fathima was the week's offering by the California Opera co., at the Marquand 25-28. Blanche Aubert alternated with Cecelia Rhoda during the week in singing the part of Princess Aubert. Miss Lucille Saunders sang the part of Vladimir, disguised as Fathima. Among the masculine voices the work of the performances fell on Harry Cashman, as the popery Russian, Niche Ling, as the war correspondent, and Le Roy Jepson, as the Turk. Marianna 30-4. Crowds of people have attended the Baker the week 22-24, to see their presentation of A Stranger in New York. The Baker co. is particularly happy in Hoyt plays, and this week's bill proved no exception to the rule. The place gave Anita Webb an opportunity to show what she could do in comedy, and the leading man arose to the occasion splendidly. Miss Marion Barney, as Hattie, did well, considering her limited chances. William Gleason was one of the big hits of the place, in the part of Barnum Sands. Maribel Sherman had a veritable grand evening for swooning over her love with her bubbling spirits; Howard Russell sang a "rube" song that brought down the house; Louise Kent, as the female detective, and William Dilla, who played Cummings Swift, did their usual conscientious work. Next week 7-9. For Mother's sake was the melodramatic offering at the Hippodrome 25-28, with Pearl Gidding featured in the role of the boy hero. Next week, Uncle Josh Perkins 29-4.

King of the Desert was given at the Star Theatre 25-29, which goes way 30 to Slaves of Russia.

JOHN F. LOGAN.

SALT LAKE CITY.

Mrs. Temple's Telegram Pleases—Olga Netherland—Gadski in Concert—The State Fair.

Mrs. Temple's Telegram was presented at the Salt Lake Theatre three nights and matinee to excellent business. The cast is very good—amplified for the play. Franklyn Underwood made many friends. Edward Emory, Edward Lawrence, Francis Benson, Claude Coloma, Eleanor Gibson, and Guyenne Sterling were worthy of mention. Olga Netherland played four times to capacity of house, strengthening the good impression and fixing herself firmly in the hearts of the people. She gave two plays new here, viz., The Awakening and The Labyrinth, both of which were pronounced successful. Two of the older plays, Sappho and Carmen were also given. Frank Mills is one of the best leading men we have ever had, and shows decided improvement in finesse and repose since his former visit. The Vanderbilt Cup 30-1, 2.

The Grand began the week with A Man's Broken Promise, four nights, to fair houses. Georgia A. Nicholas, as Ruth Rivers, was popular; co. generally good, and audiences pleased. Latter half of week the Salt Lake Theatre presented The Red Rover, with Gladys Smith, Edna Daly, as Rita, and Frank L. Root, as John Henry, kept the audiences in a roar.

The wife of Manager Donnellan, of the Lyric, underwent an operation at the hospital during the week. An exhibition of views of Palestine, the Holy Land, is to be given in the Marion Tabernacle 4, at which time your correspondent will show a few of the many photos made on his trip to that interesting land. A concert will be given in the Tabernacle by Mme. Gadski, assisted by the Tabernacle choir. The musical element are waiting with keen anticipation to hear this great singer.

State Fair week opens 30. Fair's fireworks and other notable attractions are scheduled.

C. E. JOHNSON.

NEW ORLEANS.

The Land of Nod Pleases—The Baldwin-Melville Co. in Melodrama—The Barry-Burke Co.

The Land of Nod, on its second annual visit, appeared at the Tulane Theatre Sept. 29-3. There is no material change in the co., and the same brilliant scenic effects and costumes were in evidence. Ursula March, Knut Wilson, Wm. Friend, Beaulieu Clifford and Helen Darling were the successful ones in the cast. Wilton Lackaye 6-12.

The Baldwin-Melville Stock Co., at Blaney's Lyric Theatre, 29-3, in The Tenth Muse, or the Man Monday, 29-5. Maurice Freeman and Thais Magrane played the principal parts well. The balance of the cast was satisfactory. The Curse of Drink 6-12.

The Barry-Burke Stock co., at the Deaulville Theatre, presented The Land of Nod, 29-5, to satisfactory business during the week. Miss Lillian Bager and Mr. Burke, who are playing leads, looked after the principal roles, and made the most of them. Miss Katherine Bagerworth also did splendidly. A Race Across the Continent 6-12.

Clark's Runaway Girls held the boards at the Greenwall Theatre 29-5, and drew well during their stay. Aside from two vaudeville features and a well dressed and harmonious chorus there was nothing to recommend the co. In fact, none of the scenes were vulgar in the extreme and should be eliminated. Bachelors' Club 6-12.

J. M. QUINTERO.

NEWARK.

Madame Butterfly with an Excellent Cast—The Little Organ Grinder—Gossip.

Madame Butterfly was presented at the Newark Theatre week of Sept. 30-5 by the Henry W. Savage co. This is the first time Madame Butterfly has been presented in this city, and with its illustrious pictures and costumes it could not be otherwise than a very competent one, and all possessed pleasing voices. The cast includes Rena Vivienne, Phoebe Strachan, Vernon Stiles, Thomas Richards, William St. Willis, Otley Cranston, Randolph Koch, Harriett Bohne, Elaine D. Gilbert. The others in the cast, the large chorus, and the orchestra of thirty-eight musicians were very helpful to the success of the performance, which, under the direction of Conductor Walter R. Smith, moved on a high artistic plane. Week 7-12. Fascinating Flora.

The Little Organ Grinders played to good advantage at the Columbia Theatre 30-5. The cast includes Marion Ballou in the title-role. Edwin McKim, and Alma Chester.

The Cowboy and the Squaw was presented for the first time in this city at Blaney's Theatre 30-5. The play is attractively mounted and the principals, the large co., including Charles Bartling, Dorothy Lyons, and Marie Palla, are so capable that their individual efforts commended them to the audience.

Since the sudden and untimely death of Marcus J. Jacobs, formerly manager of the theatre, the principal theatre in Newark is under the direction of his brother, George W. Jacobs, who, having disposed of the theatre he conducted in Elizabeth, will make Newark his home and will take charge of the Columbia.

GEORGE S. APPELGATE.

INDIANAPOLIS.

Maude Fealy Again Scores—The Mysterious Burglar—Items of Interest.

Maude Fealy, supported by a good co., presented The Stranger Sex at English's matinee and night Sept. 25, which, by the way, were the third and fourth performances of the play in this city. The play, a high-class comedy of English life, is interesting, lively and convincing. Miss Fealy was charming as Mary Warren, and acted the role in a delightful, convincing manner. The rest of the co. gave good support. His Honor the Mayor 14-19, with Emma Carter, 27, 28, George Washington, Jr., 1, 2, Dustin Farmer in The Ranger 3, Ethel Barrymore in Her Sister 4, 5. The Man of the Hour week 7.

The Mysterious Burglar played a successful engagement at the Park 26-28. Two large audiences enjoyed the opening performances of Gay New York 30-2. "Samland," a stirring march song, written by Louis Wesley, of this city, is making one of the hits of the show. The Burglar's Christmas 3-5. Dorothy Vernon 7-9. The Burglar's Christmas 3-5. Dorothy Vernon 7-9. The Burglar's Christmas 3-5. Dorothy Vernon 7-9.

De Fachmann will be heard in a Chopin recital at Caleb Hall 2.

Marjorie Taylor, of this city, has been engaged by Charles Freeman, to play the part of Mrs. Darling and the Indian Girl, Tiger Lily, in the Peter Pan co., which will open at Peterson, N. J., early in October.

Dr. Charles Wright, who gave up his profession last spring for the footlights, spent a few days here with his mother last week before beginning rehearsals in New York with the Tom Jones co.

FRANK KIRKWOOD.

JERSEY CITY.

Ninety and Nine Draws Well at the Majestic—Law Welch a Magnet at the Academy.

The Ninety and Nine drew good houses to the Majestic Theatre Sept. 30-5. The large stage of this house permitted of a correct presentation. The co. is a fair one, led by Bayonne Whipple as Ruth. The great scene of the play when the engine rushes to save 2,000 lives through a burning prairie is well worked up. Nat. M. Wells in A Lucky Dog 7-12. Grace Cameron, in Dolly Dimples 14-19.

Law Welch, in The Showman, has followed the show gives the best of satisfaction, and the curtain calls are many. Mr. Welch knows the difference between pathos and comedy, and is supported by a good co.

Will Vender, in Kidnaped for Revenge 7-12. The Blackmailers of New York 14-19.

Frank C. Baum, the veteran actor, who retired some time ago, is to return to the stage in one of Channing Pollock's plays. Mr. Baum has many friends here, who will be glad to hear of this.

WALTER C. SMITH.

SPRINGFIELD, MASS.

Salome Jane Pleases—The Jersey Lilies at the Gilmore—Coming Attractions.

Eleanor Gibson in Salome Jane at the Castle Square 2 had the star's most pleasing recognition of success, a packed house. The fine co. and splendid scenery and the elemental play made the evening a delight. Coming are: Dolly Dimples in Show Acres 4. The Earl and the Girl 7. Fifty Years from Boston 9. The Time the Place and the Girl 10. The Social Whirl 11, 12. Grace George 14.

The New Gilmore had the Jersey Lilies 30-2, and The Great Express Robbery 3-5. Coming are: Rose Hill Polly co., and From Broadway to the Bowery.

The Dramatic State Convention plays at the Court Square 5, the first time in 24 years that the city has had a big party convention.

EDWIN DWIGHT.

DETROIT.

Brewster's Millions—Buster Brown—Harry Clay Blaney Packs the Whitney—Stock Companies.

The attendance at the Detroit Opera House week of Sept. 30 was unusually large for the early theatrical season, when Brewster's Millions was presented. Edward Abela, who is the central figure of the co., gets a great deal out of the character. The co. includes Coslin as Barbara Drew, and Mary Ryan as Peggy gave very satisfactory assistance. Maude Adams will be seen as Peter Pan 7-12. The Man of the Hour 14-20.

Buster Brown opened a week's engagement to crowded houses at the Lyceum Theatre 26, and the mischievous Buster and his loyal playmate, Tiger, appealed to children of all ages. A well drilled chorus and new musical numbers enhance the entertainment. Sis Hopkins will make her annual visit 6-12.

Harry Clay Blaney in a new comedy drama, The Day Detective is crowding the Lyceum Theatre 30-5. The name of Blaney has been for some time in the sky of fame and his friends are legion. Parted on Her Bridal Tour 6-12.

Harry Bryant's co. of burlesquers, moving with a particular dash and vigor, gave a pleasing performance at the Gaiety 29-5. In the olio the singing and dancing of the Eight Stella Girls deserve special mention. Next week, The Transatlantics.

At the Avenue Theatre week 30 the Yankee Doodle Girls were successful. In the olio Jules Harson and Martin and Maxmillian offer fair specimens of ludicrous comedy.

ELYP A. MARGNI.

MONTREAL.

De Wolf Hopper—Since Nellie Went Away Produced—A French Melodrama.

De Wolf Hopper, in Happyland, opened to a fine house at His Majesty's 30. The opera was well received, and is much above the ordinary, both in book and music. Hopper was as clever as ever, and kept his audience in roars of laughter all the time. He had excellent support in the fun making from William Wolf, Julian Reed and Edmund Lawrence. Martine Clarke was a dainty and sweet as possible, as the Princess. Detmar Poppin made a handsome Captain of Hussars. The opera was beautifully mounted. Night of War 7-12.

The usual large audience greeted the opening of Since Nellie Went Away, at the Francaise. It proved to be a strong melodrama of the sensational order, acted by a capable co., and put on with a number of striking scenic effects.

Place aux Femmes, a comedy in four acts, at the Nouveautés, proved a very diverting bill, the situations were amusing and the dialogue bright and sparkling. The play is on the subject of the New Woman. The company gave an excellent account of themselves.

Rouletta House, a melodrama with a strong and well developed story, was the bill at the National, and drew big houses. M. Paul Chausse appeared to advantage in the leading male role. The plot is finely staged, the work of the new scenic artist, M. S. D. Parier, at the National this season, being a feature of the production.

W. A. TREMAYNE.

BUFFALO.

Howard Kyle's Acting Appreciated—The Merry Widow a Big Success—Items of Interest.

The Evangelist, the latest play from the pen of Henry Arthur Jones, was received favorably at the Star Sept. 28-29. The work of Howard Kyle was very much appreciated.

Large and representative audiences witnessed Henry W. Savage's production of The Merry Widow at the Star week Sept. 30. Mr. Savage has given to the American stage several more competent co., better costumed and scenic attraction ever been given in this city. There is no doubt that the operetta will score an instantaneous success in the metropolis.

The Life of an Actress was at the Academy week 30. It will suffice to say that it was a lurid melodrama of the class of plays that please the patrons of this popular playhouse.

Henry Arthur Jones was in town during the engagement of The Evangelist.

A. L. Brainerd was a visitor during the past week, looking after his advanced vaudeville interests, at the York.

The many friends of Joseph Manning regret to hear of his illness, and hope he will soon recover.

P. T. O'CONNOR.

CLEVELAND.

'Way Down East Welcomed Back—Vaughan Glaser a Convincing Sherlock Holmes—Gossip.

'Way Down East always a welcome visitor, was the attraction at the Euclid Avenue Opera House Sept. 30-5 and proved as popular as ever. Brewster's Millions 6-12.

Vaughan Glaser gave a fine interpretation of Sherlock Holmes at the Colonial Theatre 30-5. Aside from the artistic work of Mr. Glaser, Ben R. Graham, in the role of Professor Moriarty, was a feature of the cast, the rest of the co. was good, and the play was effectively staged. The play proved so popular that it will be repeated 7-12.

A Contented Woman, presented by a good co., was the attraction at the Lyceum Theatre 30-5. Texas 7-12.

At the Majestic, A Colonial Girl was the offering of the stock co. 30-5, and was well received. A Scrap of Paper 7-12.

A Race Across the Continent held the boards at the Lyceum Theatre 30-5. The Rocky Mountain Express 7-12.

George Chetani, the popular manager of the Empire Theatre, was in New York week of 30, attending the meeting of the managers of the city's prominent Co.'s theatre.

WILLIAM CRATON.

ST. PAUL.

Before and After a Big Success—Nellie, the Beautiful Clock Model, Pleases.

Large and appreciative audiences greeted Leo Dietrichstein and his capable co. in Before and After at the Metropolitan Sept. 29-2. If continuous laughter is any criterion, the production is a success. The character work of the clever cast, and taken as a whole, nothing really so amusing has been offered St. Paul theatregoers so far this season.

Besides the acting of the author-actor, Leo Dietrichstein, special mention should be made of the character work of Edward Durand and Kenyon Bishop. R. M. Holland in A House of a Thousand Candles 3-5. College Widow 6-9. Hair to the Hoorah 10-12.

Lovers of melodrama were again greeted with a real one at the Grand 29-5. Nellie, the Beautiful Clock Model, is the offering. The cast is far above the average of the Grand's offering, and the scenery is exceptionally attractive. Clara Joel in the title role more than pleased, and she was ably assisted by Minnie Church, as the orphan, Martha Somers as the uncle, John McKee as the villain, and Victor Burns who handled the comedy. Dave Higgins in His Last Dollar comes 6 for the week.

HARRY O. WILLIAMS.

OMAHA.

Carnival Week—Rose Stahl—The Cat and the Fiddle—Band Concerts.

This is carnival week in Omaha and our city being thronged with outsiders, the theatres are doing a splendid business.

Rose Stahl was the offering at the Boyd Sept. 26-28, and was by far the best attraction of the season. Her play, The Chorus Lady, is a remarkably strong one, and the supporting co. was excellent. Underlined: Thomas Jefferson 3-5, Brewster's Millions 6-9. Before and After 10-12.

At the King, The Cat and The Fiddle opened a half week engagement Sept. 26 in a good house, and made an excellent impression. The chorus girls being attractive. The Four Husbands opened to the usual large Sunday audience 29 and scored a hit. Coming: Are You Crazy? 3, 4, Uncle Tom's Cabin 5, Louis Larmen 6, 7, A Wise Guy 8, 9, Murray and Mack 10-12.

Ellery's band gave a series of delightful concerts at the Auditorium week of Sept. 29. Attendance was fair.

J. B. KINGWALT.

DENVER.

The Alaskan Draws Well—The Vanderbilt Cup—Strong Interest in Maude Fealy.

The Alaskan, an excellent musical comedy, played to good business at the Broadway Sept. 25-28. Maude Fealy 29-3 also made a good impression. Underlined: several Denver favorites. Cyril Scott in The Prince Chap in the attraction 30-4. Thomas Jefferson in Rip Van Winkle follows.

The Vanderbilt Cup aired the Taber at every performance.

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"Newport."

NEW YORK CITY. (J. C. H. Hunt, mgr.): *Dennis, Mass., Oct. 7-12.*
THE COUNTRY GIRLS (John J. Morrison, mgr.):
St. Louis, Mo., Oct. 6-12.
NIGHT OWLS (Chas. Robinson, mgr.): *New York City, Oct. 7-12. Providence, R. I., 14-19.*
ORIENTAL COME COVERS GIRLS (Chas. Robinson, mgr.): *Chicago, Oct. 6-12.*
PARISH BELLES (Chas. E. Taylor, mgr.): *St. Paul, Minn., Oct. 6-12.*
PARISHAN WIDOWS (Bush and Weber, mgrs.): *Albany, N. Y., Oct. 7-9, Holyoke, Mass., 10-12, Boston 14-19.*
REVEAL BIG BEAUTY SHOW (Al. Reeves, mgr.): *Baltimore, Pa., Oct. 7-9, Scranton 10-12, Newark, N. J., 14-19.*
RENTZ-SANTLEY (Abu Leavitt, mgr.): *Providence, R. I., Oct. 7-12. Boston, Mass., 14-19.*
RICH AND BARON'S BIG GAIETY: *St. Louis, Mo., Oct. 7-12. Ind., 14-19.*
ROLLICKERS (H. E. Patton, mgr.): *Kansas City, Mo., Oct. 6-12.*
SCRIBNER'S SAM BIG SHOW (Morris Walstock, mgr.): *Scranton, Pa., Oct. 7-9, Reading 10-12, Philadelphia 14-19.*
STROLLING PLAYERS (Louis M. Grant, mgr.): *Montreal, Can., Oct. 7-12. Toronto 14-19.*
SYDNEY'S MORE: *Rochester, N. Y., Oct. 7-12, Albany 14-19, Holyoke, Mass., 17-19.*
THOROUGHBRINS (Frank H. Carr, mgr.): *New York City, Oct. 7-12. Scranton, Pa., 14-19.*
TIGER LILIES (Sam Good, mgr.): *Baltimore, Md., Oct. 7-12.*
TRANSATLANTIC BURLESQUES (Hurtig and Seamon, mgrs.): *Detroit, Mich., Oct. 6-12, Toledo, O., 13-19.*
TROOPING (C. H. Waldron, mgr.): *Columbus, O., Oct. 7-12. Cincinnati 14-19.*
TWENTIETH CENTURY MAIDS (Madry Kraus, mgr.): *Jersey City, N. J., Oct. 7-12.*
VANITY FAIR (Robt. Manchester, mgr.): *Chicago, Oct. 6-12. Detroit, Mich., 13-19.*
WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.): *Buffalo, N. Y., Oct. 7-12.*
WATSON'S BURLESQUES (Harry ArGyle, mgr.): *Chicago, Ill., Oct. 6-12.*
WORLD BEATERS (J. Herbert Mack, mgr.): *Birmingham, Ala., Oct. 7-12. New Orleans, La., 14-19.*
YANKEE DOODLE GIRLS: *Indianapolis, Ind., Oct. 7-9.*

CIRCUSES.

BARNUM AND BAILEY'S: *Wichita, Kan., Oct. 8. Arkansas City & Guthrie, Okla., 10. Oklahoma City 11. McAlester 12.*
BUFFALO BILL'S WEST WEST. COL. WM. F. OODT'S (Fred H. Hutchinson, mgr.): *Opelika, Ala., Oct. 8. Montgomery & Dothan 10. Valdosta, Ga., 11.*

MAN BROTHERS: Carmen,
2. Thomas 10, Corbell 11

VIEW O' COLUMBUS: Portland 11, Astoria 12, Vancouver 13, Tacoma 14, Seattle 15, Idaho 16, Woodstock 17, Chascon 18, Republic, Mo., 19.

MACKAY'S EUROPEAN CIRCUS (Andrew Mackay, mgr.): Chicago, Ill., June 10—Indefinite.

PAWNEE BILL'S WILD WEST: Children, Tex., Oct. 1; Wichita Falls 9, Seymour 10, Stamford 11, Cliso 12.

RINGLING BROS.: Weatherford, Tex., Oct. 8.

MISCELLANEOUS.

BOSTOCK'S ANIMAL SHOW (Frank C. Bostock, mgr.): Norfolk, Va.—Indefinite.

CIRQUE L'ASTORIA (D. H. Hadernann, mgr.): Sodaia, Mo., Oct. 7-12. Hansibal 16-19.

FAUNT LIFEORAMA (Emil Gilson, mgr.): Elma, Ia., Oct. 7-9, Riceville 10-12, Oange 14-16.

FLINT, MR. AND MRS. HERBERT L. (H. L. Flint, mgr.): Joplin, Mo., Oct. 7-12, Okmura 14-19.

FRANCIS THE PHENOMENAL (Len Rhoda, mgr.): Buckley, Wash., Oct. 7-10, Emmucual 11-13.

GEORGIA COON SHOOTERS (M. La She, mgr.): Clarkson, Mich., Oct. 8, Perry 9, Schoolcraft 10, Thompson's 11.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Boone, Ia., Oct. 9.

GOLDEN RULE COMEDY (Gardiner Bros., mgrs.): Colchester, Ill., Oct. 8-14.

HERBERT VICTOR: Cleveland, O., Oct. 8, Zaneville 9, Toledo 10, Cincinnati 11, Indianapolis, Ind., 12.

HERBERT, VICTOR, AND BAND: Pittsburgh, Pa., Sept. 21—Indefinite.

HUTLEY EQUESTRIANS (Ben A. Hamley, mgr.): Medford, Wis., Oct. 7-12.

KELLAR AND THURSTON: Cleveland, O., Oct. 14-19.

KILTY'S BAND (T. F. J. Powers, mgr.): Crookston, Minn., Oct. 8, Grand Forks, N. D., 9, Winnipeg, Can., 10, 11, Portage La Prairie 12, Brandon 14, Virdeau 15, Moosemin 16, Wexley 17, Regina 18.

NIEMEYER-KELLEY CO. (W. H. Niemeyer, mgr.): Omaha, Ill., Oct. 7-12, Oakland 9, Westfield 10, Grafton 11, Vanderburg, Ind., 12, Williamsport 14, Sullivan 15, Bloomfield 17, Oakland City 18, Hazleton 19.

PAIN'S ERUPTION OF VESUVIUS (Al. Dolson, mgr.): Chicago, Ill., July 1—Indefinite.

PARKER, C. W. SHOWS (Cramer and Tyler, mgrs.): Marshalltown, Ia., Oct. 7-12.

PARKER'S JERRY ATTRACTION: Sodaia, Mo., Oct. 6-12.

PATHE THE GREAT (Stewart Lithgow, mgr.): Lockport, N. Y., Oct. 7-9, Canandaigua 10-12, Elmhurstam 14-19.

PHINNEY U. S. BAND (Fred S. Phinney, mgr.): Norridge, Va., July 23—Indefinite.

FREDERICK WILLARD EDNA MAY MAGOON, HYPNOTISTS (F. Willard Magoon, mgr.): Keene, N. H., Oct. 7-12.

PRYOR AND HIS SOLOISTS: Newburg, N. Y., Oct. 4, Kingston 9, Catskill 10, Tarrytown 11, St. Albans 12, Waverly 13, Westbury 14, Edinboro, Pa., Conn., 15, Bridgeport 16, New Haven 17, Derby 18, New Britain 19.

RAYMOND, THE GREAT (M. F. Raymond, mgr.): Havana, Cuba, Oct. 10-20.

BOUNDS LADIES ORCHESTRA AND SPECIALTY (Heber O. Bounds, mgr.): Portland, Ore., Oct. 7-12.

SEVENGALA (Walter C. Mack, mgr.): Sacramento, Cal., Oct. 7-12.

SOURA AND HIS BAND: Ellensburg, Wash., Oct. 8, Tacoma 9, Seattle 11-12, Vancouver, B. C., 14, Bellingham, Wash., 15, Everett 16, Olympia 17, Portland, Ore., 18, 19.

SOUTHLAND SEXTETTE: Harrison, Can., Oct. 8.

LANGBISH JULIUS AND AGNES (Sydney Pagan, mgr.): Waverly, Mass., Aug. 2, Great Malvern 10, Bath 10, Winchester 11, Eastbourne 12, Halifax 14, Burnley 15, Kendal 17, Grimsby 18, Kings Lynn 19.

8 (E. M. Rosenthal, mgr.):
2 Brooklyn, N. Y. 14 10.

A. BELL, Boy (was A. Galvin, mgr.): Atlanta, Ga.
Oct. 8, Home 9, Annapolis, Ala., 10, Selma 11,
Pensacola, Fla., 12, Mobile 17, 18, Biloxi, Miss.,
19, Natchez 19.
A. PRINCE OF SWEDEN: Versailles, Ill., Oct. 12,
Clayton 14.
BARLOW AND WILSON'S MINSTRELS: Courtland,
Ala., Oct. 9, Tusculuma 10, Forest City 14, Cotton
Plant 15, Newport 16.
BATES, BLANCHÉ (David Belasco, mgr.): Boston,
Mass., indefinite.
LELL, DIGBY (Sam and Lee Shubert, Inc., mgrs.):
Brooklyn, N. Y., Oct. 7-12.
BERNARD, SAM (Chas. Frohman, mgr.): Toronto
Can., Oct. 7-12, Buffalo, N. Y., 14, Hamilton, Ont.,
15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29,
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THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

PROMINENT PLAYERS OF SKETCHES OFFER NEW VEHICLES FOR THE FIRST TIME HERE.

John C. Rice and Sallie Cohen, Peter F. Dalley and Company, Clayton White and Marie Stuart, Harry von Tilzer, Griff, A Night on a Houseboat, Stella Mayhew and Billie Taylor, La Gardella, The Gaudichmidt, Romany Opera Company, Roberts Four, Marion and Denno and Geraldine McCann, and Henrietta Browne and Byron Douglas Present Novelties.

The following new acts were seen here for the first time last week:

A Farce Cleverly Played.

John C. Rice and Sallie Cohen headed the bill at the Union Square, offering a new farce called "A Bachelor's Wife," by N. H. Winslow. This is probably the type-setter's name for N. H. Winslow, who has written sketches for Rice and Cohen in the past. "A Bachelor's Wife" is simply a variation on another successful act presented by these clever players. The scene is laid in a fashionable New York boarding house, to which a young woman comes to stay all night, so as to be on hand early in the morning for her wedding to a man for whom she cares but little. The only vacant room is that of a bachelor, who is supposed to be in Saratoga. Of course he returns just as the young woman is preparing to retire, and there are mutual inquiries and explanations. They decide to sit up all night, occupying chairs on opposite sides of the room, but the arrangement does not last long. Both are hungry, and as the girl has a lunch in a basket they spread it on the table and are soon quite chummy. During their conversation they find out that they are the people intended to have been married to each other under the terms of one of those inevitable uncle's wills. After a funny proposal scene the young man gets the girl's consent, and she agrees to throw over the man she had intended marrying the next day, and take the original husband picked out for her, by her uncle. The curtain falls upon an embrace, but there is nothing to show how the problem of the rooming is solved. The man should be shown at the second curtain with his hat and coat, ready to start for a neighboring hotel or something of that sort. The success achieved by the sketch was due almost entirely to the smart handling of it by Mr. Rice and Miss Cohen, who are always admirable in work of this kind. They played without a hitch or a slip, and the little piece scored a hit of large proportions.

An Elaborately Staged Act.

At the Colonial was shown for the first time a sketch called "A Night on a Houseboat," classed on the programme as a pretentious musical novelty. It is Jesse L. Lasky's latest production and has been carefully staged. The setting is very elaborate and shows a handsome houseboat that appears to be anchored on the shore of a pretty river. The deck is raised about two feet from the level of the stage, and everything possible is done to add to the illusion. There is a cast of nine people, headed by O'Malley Jennings, who impersonates a young Englishman of the "haw haw" class. There is no plot worth mentioning, and only enough dialogue to introduce several songs, that are sung agreeably and with plenty of lively stage business. "Look Out for the Searchlight Man" is about the best of the lot. The stage is darkened, and while the song is sung a small calcium is used effectively as though it were a searchlight on the boat. Lovers are shown up as they are spooning, and other tricks are played with the light in an effective way. Three selections from "The Boat Song," including the whistling song, were well received. Most of the singing was done by Boyd Marshall, who has an excellent baritone voice. Elsie and Ethel Shaw, who are twin sisters, appeared as the Darling Twins, but had little to do, except in the whistling song, in which they scored. The others concerned were Cal Dix, Mildred Berrick, Louella Smith, Elinor Kershaw and Phila May. The act reflects much credit upon Mr. Lasky, and also upon Lewis Hooper, under whose direction it was put on. The illumination at the finish is especially effective, with the curtain had to be raised on it several times. The original songs used in the act are by Emil Breitenfeld.

Favorite Players in New Sketch.

Clayton White and Marie Stuart have a large following, and expectation was on tiptoe last week when they produced a new sketch called "Cherrie," by George L. Hobart, at Hammerstein's. The scene is laid in a parlor of the home of Mr. and Mrs. Harrington, near the race track at Sheepshead Bay. Mr. Harrington, a mild-mannered man, goes off on a little spree and wins \$3,000 at the track. A telephone message announces a forthcoming visit from a neighboring minister, and Cherrie Bertman (Miss Stuart) agrees with Mrs. Harrington that she will entertain him, as Mrs. Harrington's nerves are unstrung owing to the absence of her husband. Bruce Ascent (Mr. White) enters, and for a short time is mistaken for Cherrie by the minister. They play at cross purposes, with a lot of the dialogue and business that go so well when handled by Mr. White and Miss Stuart. Mr. Harrington finally arrives home, and through the efforts of Cherrie and Ascent, his wife is kept in ignorance of the nature of his escapade. Mr. White made a decided hit as the slangy race track follower, and said many things that will pass into use along Broadway. Miss Stuart was in her best form, and her little singing specialty was introduced effectively. The character of Mrs. Harrington was played by a young woman bearing the odd name of Spring Byington, and Paul Case played the husband. Cherrie bids fair to be a worthy successor to Paris, in which Mr. White and Miss Stuart have won great favor in the past.

Condensed Musical Comedy.

Peter F. Dalley reappeared as a vaudeville star at the Alhambra, presenting a sketch called "Nearly a War Correspondent." It is a condensed version of "The Press Agent," in which Mr. Dalley starred a few seasons ago. There is some dialogue that allows Mr. Dalley to say a few of those smart things for which he is noted, but the songs are the principal features of the sketch. The act opens with "Sombbrero," by Ed. Adams, sung by the chorus, and Mr. Dalley follows with "Alexis from Texas." Lillian Hoerlein presented the Spanish specialty arranged for her by Mr. Adams, assisted by the girls, scoring a pronounced hit. Miss Hoerlein's costumes deserve very special mention, as they are elaborate and tasteful, and her changes were made with celerity. Mr. Dalley's concluding song, "The Simple Life," was well received, and the act as a whole is the best thing this popular comedian has ever offered in vaudeville. The supporting company included James Feeny, Bert Snow, Camille Lavis, Isabelle Dixon, Rita Dean, Caroline Stanley, Eleanor Sothem and Minerva Hall.

Stock Players in a Sketch.

Henrietta Browne and Byron Douglas, both of whom have played leading roles with the Keith and Proctor Stock company at the Eldorado Opera House, were engaged on short notice last week to replace Gracie Emmett at the Twenty-Third

Street Theatre. They offered a sketch called "Winning an Heiress" that they tried out in Harlem on a recent Sunday. The story deals with an American girl and an English lord who are in love. Her father is opposed to their marriage, preferring that the girl shall wed a ranchman that he has in mind. The Englishman disguises himself as a cowboy and acts in a way that causes the father to welcome the Englishman when he reappears in his proper person. The plot is very similar to one used in a sketch a few seasons ago. Miss Browne and Mr. Douglas are skillful players, and when they secure a better vehicle they will undoubtedly win favor in vaudeville.

A Sketch with Songs.

Stella Mayhew and Billie Taylor were seen in a new sketch called "It Happened in Utah," written by Willard Clark, at the 125th Street Theatre. The scene is laid in a boarding house in Utah, in which Dick Roach resides with his two wives. There is a landlady and an old negro cook who have more or less to do with the very slight plot, which is only a thread upon which to string several songs. Miss Mayhew appears as the two wives, and also with a quick change of make-up as the old negro. The act is pleasing, as it allows both Miss Mayhew and Mr. Taylor full scope for their talent as singers of popular ditties. Miss Mayhew sang "I Guess I'm Mad," which was received with great favor; her pipe song, and "A Lady of Importance," winning many encores. Mr. Taylor sang a new song by himself called "I'll Love You Forever and Ever," which has a catchy melody. Laura Clement appeared as the landlady.

A Neat Little Sketch.

The Roberts Four headed the bill at Pastor's in a simple but effective little sketch called "The Dollmaker's Dilemma." The scene is laid in a toy shop kept by a good-natured German. Two little girls who live next door are always playing tricks on the old man, and one of them dresses herself in the clothes the dollmaker has had made for a large mechanical doll and goes through some doll-like motions, much to the inventor's surprise. There are several songs and some dancing, and the act is one that will please women and children greatly. Pearl Roberts is a diminutive comedienne who is pretty and shows a picture as one could wish to see. Allyn Roberts as the German, Nellie A. Roberts as an old maid, and Charlotte Tompkins as the other mischievous child did very well. A special setting is used.

Sings His Own Songs.

Harry Von Tilzer, who has composed many songs that have won their way to popularity, was seen at Hammerstein's for the first time in a single specialty, singing his own compositions. It is several years since Mr. Von Tilzer used to do a turn with George Sidney, but he has not forgotten the tricks of the trade. A good many people who did not know Mr. Von Tilzer had been on the stage before marveled at his confidence, and applauded him accordingly. He made a substantial hit, singing "Just Help Yourself," "Mariutich at Coney Isle," "Lulu," "Top o' the Mornin'," "Bridget McCue," and "Bye, Bye, Dearie." He spoiled a good impression by bringing in his business affairs in a short speech, in which he encouraged the audience to join in the chorus of one of the songs.

Another Spanish Dancer.

New York is certainly getting its full share of Spanish dancers this season. There was a "congrace" of them at a local theatre a few weeks ago, which, by the way, has adjourned indefinitely, and last week at the Colonial, La Gardella, who indulges in the gyrations peculiar to the daughters of the sunny land of Spain, made her first bow to an American audience. She is pretty and graceful and goes through her dances with grace and abandon. She does not depend upon her own efforts entirely, as she is backed up by an orchestra of six mandolinists and guitar players, and in some of her dances has a male assistant. The act is very good of its kind and won a fair share of favor.

A Clown Juggler.

Griff, who hails from England, made his first New York appearance at the 125th Street Theatre. He is a juggler who makes up as a clown and injects a good deal of very fair comedy into his act. He has considerable dexterity, and while his tricks show no novel characteristics, they are invariably well done. This, together with his personality, combined to create a very favorable impression with those who were in the house early. It was Mr. Griff's misfortune to be placed on the programme as the opening number.

A Big Singing Act.

The Romany Operatic Company was seen for the first time at the New York. There are twelve people in the act, which is a singing specialty elaborately staged and picturesquely costumed. The selections are all of a high class, and as all of the members of the company have good voices and have been well trained, the effect is very good indeed. They were enthusiastically cheered at every performance.

Clever Comedy Acrobats.

The Gaudichmidt, who are not really new here, have been away so long that their turn is practically a novelty. They were in the bill at the New York, and won applause with a lot of lively acrobatic comedy in which they are assisted by a couple of smart dogs. There is nothing startling in the clown costumes or the tricks, but the act was liked on account of the business-like way in which it was presented.

Some Soap and Talk.

Marion and Denno offered a new act in one at Pastor's and it made a good impression. The specialty of these players is the proper pronunciation of the letter "r." Moreover, they are a clever team and their dialogue is of the sort that goes well in the average house. They wind up with a "give and take" song, called "What's the Answer?" that has several good verses.

A Smart Little Dancer.

Geraldine McCann, assisted by a boy and a man, appeared at Pastor's in a sketch called "The Boaters." Miss McCann and the lad are precocious, and the former made a hit with her dancing. She is an attractive miss and should have a bright future.

SUNDAY CONCERTS STOPPED.

The proposed concert at Keith and Proctor's Jersey City theatre on Sunday evening was stopped by the police, and Manager William H. Walsh and Treasurer Fred Metzger were arrested on a charge of violating the vice and immorality act of New Jersey. A week ago Sunday a concert was given and a portion of the proceeds was made for last Sunday, but owing to it is said, to protests from clergymen the police decided to interfere. As concerts are given at the Empire, Hoboken, every Sunday without interference the Keith and Proctor management will make a test of the law in Jersey City.

At Coney Island no performances were allowed, even of motion pictures. As on Saturday, Judge Kelly, in the Supreme Court of Brooklyn, refused to grant an injunction to John Economou restraining the police from interfering with his business. Two men who refused to close up their picture entertainments were arrested.

The treasurer and ticket seller of the Columbia Theatre, Brooklyn, were arrested on Sunday evening for an alleged violation of the Sunday law. They were admitted to bail, and the performance went on without interruption.

A BIG MASS MEETING.

At the Empire Theatre, Camberwell, England, on Sunday afternoon, Sept. 15, there was held a mass meeting of members of the Variety Artists' Federation to discuss ways and means of compelling certain managers to live up to the terms of the recent award. Joe O'Gorman filled the chair and made an address in which he laid the grievances before the meeting. He singled out Oswald Stoll as a notable exception and proclaimed him an honorable man. Other prominent members made speeches, and the enthusiasm was at fever heat during the entire meeting. As a climax the following resolution was read and adopted unanimously, with loud cheering: "This meeting deprecates the fact that so few managers have made any real attempt to conform with the Arbitrator's Award, and now calls upon the arbitrator to insist upon all such managers to contract, and to at once reprint their forms of contract in the 'form' laid down by the arbitrator in his award, and further, if this be not done, that this meeting empowers the Executive Committee to take any such steps as may be deemed necessary to enforce the same."

ZELIE DE LUSAN IN VAUDEVILLE.

One of the biggest "captures" ever made for vaudeville was announced a few days ago by the United Booking Office, when it was stated that Zelle De Lusan, who is now in the height of her fame as an operatic singer, has consented to appear in the Keith and Proctor, Williams, Hammerstein and Orpheum houses for a season of thirty weeks. Miss De Lusan arrived in New York last week from London and confirmed the report, saying that she was looking forward with pleasure to her vaudeville tour. She was married quietly in London a few weeks ago to Angelo Fronani, the pianist, who has been her accompanist for the past few seasons, and he will play her accompaniments when she gives the patrons of vaudeville a taste of what a real grand opera voice is like. After her American vaudeville engagements Miss De Lusan will return to England and organize an opera company to play Carmen. It is her ambition to sing the role in which she has made her greatest success at least 1,000 times.

AMERICAN ACTS TO GO TO PARIS.

Martin Beck is organizing two big American companies that he will take over to play in Paris next Summer. There are so many Americans in the French capital during the heated term that Mr. Beck feels that his venture will succeed. He never does things by halves, and though a timid manager would have been satisfied to experiment with one company, Mr. Beck will take the bull by the horns and give Paris a taste of vaudeville in two good doses. It remains to be seen whether the venture will be profitable, but Mr. Beck deserves credit for his courage.

GRACIE ENNETT'S SUDDEN ILLNESS.

Gracie Emmett, who was one of the features at the Twenty-third Street Theatre last week in Mrs. Murphy's Second Husband, was forced to retire on account of a sudden attack of illness on Tuesday. Her place was taken by Henrietta Brown and Byron Douglas in their new sketch, "Winning an Heiress."

THE VAUDEVILLE SITUATION.

THE WARRING FACTIONS TO DO BATTLE WITH MORE ENERGY THAN BEFORE.

There was a Meeting and Some Talk About a Settlement of the Fight, but Terms Could Not Be Agreed Upon, and Present Indications Are for a Contest to a Finish—Erlanger Announces That Advanced Vaudeville Will Be Extended to All Parts of the United States.

The vaudeville situation just now is decidedly interesting. It was reported last week that a meeting was held at the Hotel St. Regis between Mark Klaw and A. L. Erlanger, representing the "advanced vaudeville" interests, and Martin Beck on behalf of the managers looking through the United Booking Office. Nothing came of the conference, apparently, except a determination on both sides to fight the matter out to a finish. This news gives great joy to the performer, who sees in the fight chance to make and store a big pile of hay as long as the sun keeps on shining.

It is said that Klaw and Erlanger made a proposition to withdraw from the vaudeville field if the United people would agree to take over the big list of acts already contracted for by the "advanced" interests, and in addition pay a large bonus. As the United people are well booked up, and as the others are said to have, in addition to some very excellent acts, a number of high-priced "gold bricks," the proposition was rejected.

A real test of strength will come in Chicago next week, when "advanced vaudeville" will be put on at the Auditorium at popular prices. The bill will include Vesta Victoria, Cingwalli, the Six Cutty, Ida Fuller, "That" Quartette, Collins and Hart, Karno's Comedy Company, Clifton Crawford, the Six Sampo and the Zaretzki Troupe. A. L. Erlanger was in Chicago last week starting the preliminary campaign, and the papers carried advertisements warning the public to "Look out for the steam roller which will arrive Oct. 13, when Chicago will have real vaudeville for the first time." Other statements reflecting upon the quality of the bills heretofore given in Chicago have aroused the ire of the men who have provided vaudeville in the past, and they have retaliated with strong words.

On Sunday announcement was made from the Klaw and Erlanger offices that two important contracts had been entered into with a view to extending the circuit. One of them is with the American Theatrical Company, and a new organization of St. Louis, of which Louis Cella is the head. This company will operate the Garrick and American in St. Louis, the Shubert theatres in Milwaukee and Kansas City, and the Mary Anderson in Louisville. This company, it is said, also intends to extend to the Pacific Coast. The other contract is with the William Morris Amusement Company, which covers the New England territory and other parts of the East, with the exception of New York, Boston, Philadelphia, Pittsburgh, Buffalo and Rochester. It was also announced that a New York capitalist would build a theatre for "advanced vaudeville" in Washington, D. C. Summed up, the announcement of the "advanced" people means that they propose to have a circuit of fifty-two theatres.

This announcement was sent out more or less as a "bluff," as it is an open secret that all has not been smooth sailing with "advanced vaudeville." In Pittsburgh the business was so bad at the Duquesne and so much money was lost that it was decided last week to transfer the vaudeville bills to the Nixon, where they were given last Summer for a few weeks. The ex-actors of the H. W. Oliver estate, which owns the Nixon, have taken steps to prevent vaudeville at that house, and threaten to cancel the lease unless the theatre is used only for legitimate productions. To offset this, Mr. Erlanger has said that a new house will be built, unless the Bijou tangle is straightened out. A new theatre in Detroit is also a possibility, according to Mr. Erlanger. In Newark the "advanced" prices had to be cut down, and now comes a report from Worcester, Mass., to the effect that the 10, 20 and 30 cent scale will be in force hereafter at the Franklin Square Theatre, which is opposed to Polli's. Another interesting rumor concerns the forthcoming trip to Europe of Alfred E. Aarons, whose principal business, it is said, will be to attempt to cancel some of the acts he booked there last Summer at extravagant salaries. Some of the imported acts have been dire failures this season, and Mr. Aarons' diplomatic mission will be to head off several turns that were booked in a hurry during the excitement of the first battle of the magnates.

The "advanced" announcements have had very little apparent effect upon the people in the United Offices. They are pursuing the even tenor of their way, attending strictly to business. An important deal was closed on Friday by E. F. Keith, by which he has arranged for several more Keith houses in Worcester County, Massachusetts. The theatres will be located in Fitchburg, Clinton and Marlboro, and will be in operation in the near future. Percy Williams, who is a man of few words, when asked concerning his views on the situation, nutshelled his thoughts in the following speech: "They are all right now, if they can get the audiences." E. F. Keith said: "We are firmly entrenched; are doing excellent business, and look upon the future with only pleasant anticipation of even greater success."

NEW SKETCHES TRIED.

At the Fifth Avenue Theatre on Sunday evening Valerie Bergere tried a new sketch called "The Morning After the Play." The plot concerns an actress who is depressed over the bad notices of a new play in which she has appeared the night before. She decides to give up the stage and marry, but her plan is interfered with for a time by a designing woman who is also in love with the man in the case. There is a happy ending in which the actress secures her husband and prospects of a tranquil wedding life. Miss Bergere made a hit and expressed the varying emotions of her role excellently. Sheridan Block was another "tryer" at the same house. He offered a dramatic sketch based upon an incident in the life of Robespierre that was well received. At the Fifty-eighth Street Theatre Margaret Wycherly presented a new sketch by Bayard Veiller that was well received.

ALEC HURLEY TO APPEAR.

Alec Hurley, husband of Marie Lloyd, and a performer of note in England, will make his American debut at the Colonial on Oct. 21 in a sketch called "The Coster's Breakfast," in which he will be assisted by sixty men, women, boys and girls. Mr. Hurley has sailed to England for the principals, and they are now on their way over to join him.

NEW MANAGER IN ELIZABETH.

F. F. Proctor has appointed F. W. Lloyd as manager of Proctor's Theatre in Elizabeth, N. J., which was opened a few weeks ago. Mr. Lloyd has been connected with the Proctor enterprises for almost twenty-five years. He was for some time resident manager of the Fifty-eighth Street house, and has a large acquaintance in the profession.



Photo by Fred Niblo.

FRED NIBLO'S POSTALS.

Here is a picture showing a baker's dozen of Kaffirs sitting around taking life easy in their "compound," as the section in which they live is called. As may be seen from the picture, the natives get along with very little ventilation. They work hard when they do work, and when they sleep it makes little difference to

them whether they are breathing pure air or not. They are fond of posing for pictures, and whenever a stranger comes along with a camera they try to look as pretty as possible. The tall fellow at the extreme right of the picture is very proud of his size, and insisted upon standing while the group was being photographed.

THE KEITH AND PROCTOR THEATRES.

Headliners and Numerous Lesser Lights Combine to Entertain Large Audiences.

Union Square.

John C. Rice and Sallie Cohen were the headliners, and their new sketch, A Bachelor's Wife, is reviewed elsewhere. Next in importance came the Six English Rockers and Nellie Floren, whose elaborately staged act won immediate favor. Elizabeth Murray sang her songs imitatively and told three Irish stories that went like wildfire. Miss Murray has a knack of working up a story so well that the point invariably brings a roar. She uses only a few stories at a time, but they are always good ones. Frank Fogarty was a hit from entrance to exit. He is a rapid-fire comedian and never waits for the audience to catch up with him. Fred Watson and the Morrissey Sisters have a very neat and pleasing act, elaborately and tastefully costumed. Julia Ralph, who has been out of vaudeville for two seasons, was given a warm welcome. She repeated her society monologue written for her by Charles Horwitz, and it went as well as before. She also added a few short Shakespearean selections, and they rounded out her turn very nicely. Others in the bill were the Fetching Brothers, with their taking musical act; Avery and Hart, colored comedians; Webster and Carleton, in Her Beau; Le Dent, the juggler; Burns and Miller, and the Walters. The Rockers retired from the bill on Tuesday, owing to the accident to Nellie Floren.

Twenty-third Street.

There were no novelties here last week, but the bill of staple acts proved entirely satisfactory to audiences that filled the house at almost every performance. The Futurity Winner, with Kingsley Benedict in the leading role, created a stir, and the laughing honors were gaily carried off by Gracie Emmett and her efficient company in Charles Horwitz's sketch, Mrs. Murphy's Second Husband. The Four Fords were applause winners, their splendid dancing being highly appreciated. Lew Bloom in a single specialty renewed his former success as a monologist, his songs and gags being delivered in a dryly humorous way. Those who like good music well played were delighted with the Lasky Quintette. Taciano, the gifted female impersonator; Fentelle and Carr, Inna and Lorella, and the pictures made up the rest of the list. Manager Harry Lombard has improved his orchestra by the addition of several musicians, and the band is now one of the best on the circuit.

Fifty-eighth Street.

Walter C. Kelly made his first New York appearance since his return from London and was given a rousing welcome that showed how glad his friends are that he decided not to remain on the other side this season. His impersonation of the Virginia Judge is even better than ever, as he has improved it with an odd touch here and there, and the laughter and applause were almost continuous during his entire turn. Gertrude Hoffman headed the list with her highly amusing imitative caricatures and scored a large personal success. Agnes Scott, who has won popularity in her stock work, reappeared in the Wall Between, with Horace Wright, who is now billed equally with Miss Scott, and deservedly so, as he is responsible for at least half of the success of the act, which is attractive and prettily staged. Marceline's birds were entertaining and June Salmo twisted himself into many shapes successfully. Peter Donald and Meta Carson scored in their Scotch act, and Clark Bergman and Mahoney were applauded for some good singing and dancing. Lang's Gotham Four sang and joked, and the motion pictures brought an excellent entertainment to a happy finish.

125th Street.

Herbert Lloyd scored one of the laughing hits of the week in his odd and original comic, in which he does juggling, absurd comedy and many other things. Mr. Lloyd deserves headline honors above many imported acts that have been seen here this season. Ed. F. Reynard, the ventriloquist, manipulated his fingers with great skill and won many hearty laughs with the jokes that came from his dummies. The Fitzgibbon-McCoy Trio aroused much mirth with their horse play in The Mischiefous Brother. Their comedy is rough but it pleases the multitude. Mason and Shannon have a good act in The Astrologer, by Junie McCree. It is quite removed from the ordinary run of conversation acts, and interests while it amuses. Kitty Trane's animals, the songs and music of the Misses Delmore and the cleverly drawn cartoons of Chalk Saunders won applause. New acts by Stella Mayhew and Billie Taylor, and by Griff, the juggler, are reviewed elsewhere.

PASTOR'S.

The Roberts Four, Chadwick Trio, Bob and Tip, and the Alpha Trio Score.

The Roberts Four, who have been playing in the West for some time, headed the bill. Their act, as well as those of Marion and Deane, and Geraldine McCann and company, are reviewed elsewhere. The Chadwick Trio were a special feature and repeated the hit they invariably make at this house in For Sale, Wiggins' Farm, written by Charles Horwitz. Mr. Chadwick's comedy is good and Ida May's dancing is better. The Bob and Tip company, including an extremely clever dog, scored an unqualified hit. The clowning and acrobatic work are above the average, and the dog is a host in himself. The Alpha Trio do a remarkably fine hoop rolling act. Their hoops are fancy, and the black setting adds greatly to the general effect. The clown member of the trio gets an occasional laugh, and the straight man does a few tricks that have not been seen in other acts of this kind. Sam Brooks and Rose Jeannette in On the Main Street, have an act well suited to the average audience, and their burlesque operatic finish is very good indeed. The bill also embraced Louise and Denny Hurley, clever gymnasts; the Williams Duo, the Cycling Brunettes, Carter and Vincent, Seymour Sisters and the vitagraph.

ALHAMBRA.

Peter F. Dalley, Edward Connelly, Winsor McCay, and Cassell's Dogs Are Favorites.

Peter F. Dalley was the headliner, and his act new to vaudeville, is reviewed elsewhere. A decided success was scored by Edward Connelly and company in Marce Covington. Mr. Connelly made many new friends by his clever portrayal of the leading role, and as for Gerald Griffin, who plays the old negro, his friends in Harlem are legion, and they gave him a great welcome. Winsor McCay, with his skillful sketching held undivided attention, and his work was watched with intense interest. The midget Mexican dogs shown by Rosalia Cassell caused the youngsters to scream with delight. They are really wonders of canine intelligence. Bobby North's act was thoroughly appreciated, as the character he impersonates is well known in Harlem. Kelly and Kent went extremely well, especially with their unique finish. Coram, the ventriloquist, made his dummy say many amusing things. The Tom Jack Trio proved a novel and highly entertaining act, this being their first appearance in the upper part of the city. The Majestic Trio opened the bill in lively fashion and the pictures closed it satisfactorily.

A PLAY FROM A PLAYLET.

Still another author has made up his mind to elaborate a one-act play into a piece that will make a full evening's entertainment. This time it is Oliver Curtis, who is now at work on his sketch, Blue Bones, at the suggestion of a well-known stage manager, who will collaborate with Mr. Curtis on the stage business and general arrangement of the scenes. Mr. Curtis has been promised a New York production for his play if it proves good enough to stand the test.

HAMNERSTEIN'S VICTORIA.

White and Stuart in a New Sketch—Harry von Tilzer Sings His Own Songs.

Clayton White and Marie Stuart in a new sketch, and Harry von Tilzer, the composer, whose acts are reviewed elsewhere, were the features of a successful bill. Katie Barry, in spite of the handicap of a poor place on the programme, scored decisively with her smartly sung songs. The Motogirl, after a tour of the world, was shown once more in New York under the able direction of Frederic Melville. The "doll" proved a sensation as usual, and many of the spectators could hardly believe their eyes when she bowed and smiled at the end of the act. A laughing hit such as seldom occurs at this house was made by Frank Byron and Louise Langdon in The Dude Detective. Mr. Langdon's work as the ultra-refined youth is indescribably amusing. Cliff Gordon had to follow almost everybody else, but when he settled down to work he had everything his own way. Johnnie Le Fevre and Frankie St. John sang, danced and entertained very cleverly and won a fair share of applause. Patrice was well liked in her revival of A New Year's Dream, in which she was assisted by Charles Hutchinson and J. F. Whitbeck. She Hamner Ben Ali's Arabs and the pictures were the concluding numbers.

COLONIAL.

Millie Lindon Is Made Headliner—A Night on a House Boat Produced.

Millie Lindon, the dainty English comedienne, made such a good impression during her first week in America that Mr. Williams placed her name at the head of the list for her second week. She continued to please those who like neat, refined work, but as her songs are not of the sort that call for chorus singing on the part of the audience, she will hardly become as well known as some of her predecessors from the other side. W. H. Thompson, assisted by Thomas H. Ince, gave a very interesting performance of For Love's Sweet Sake. Mr. Thomas is a sterling actor who cannot fail to please, and in this sketch he gives a sample of his best work. Mr. Ince is admirable in the role of the boy who sacrifices everything for the sake of the girl he has loved and lost. Pat Rooney and Marlon Bent scored a hit in The Busy Bell Boy, and the Elinore Sisters secured many a hearty laugh with their new act, The Actress and the Maid, which is now running quite smoothly. A. O. Duncan had a lot of very timely quips that kept the audience in fine humor. The Josselin Trio opened the bill and were followed by Netta Vesta, who sang popular songs very nicely indeed. A Night on a Houseboat and La Gardenia are reviewed in another column.

NEW YORK.

Vesta Victoria, Simon and Gardner, and Hyams and McIntyre Please.

Vesta Victoria continued her engagement and her new songs found immense favor. Louis Simon, Grace Gardner and company in The New Coachman, proved the same big laughing hit they have been for several years past. Mr. Simon's antics with the steamer being even funnier than before. John Hyams and Lella McIntyre in Two Hundred Wires won a big share of the laughs, and Miss McIntyre's songs and child impersonations brought her repeated encores. The Meredith Sisters, with their special scenery and songs to match, scored strongly and could have remained on the stage much longer had they so wished. The Peerless Mowatta, club jugglers, and Wilton Brothers gave pleasing acts. The Gutschmidts and the Romany Opera company are reviewed elsewhere.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Monroe, Mack and Lawrence, W. J. Montgomery and Florence Moore, Dick and Alice McAvoy, Inness and Ryan, the Lo-Miers, Nibbe and Bordeaux, Leon and Adeline, May Nevada and Algernon Edm. Angeles and Starr, Milton and Grant, Lawrence and Sylvester, Martin and Melwood, Cruise and Gresham.

KEITH AND PROCTOR'S UNION SQUARE.—Edwin Stevens and company, Kitty Tracy, Four Fords, Cliff Gordon, Military Octets, Moneta, Sheek Brothers, Herbert Cyril, Ha Grannon and Work and Over.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Harry Bulger, Ed. F. Reynard, McMahon's Minstrel Maids, Russell and Held, Alfred Keicy and company, James and Jenny Joe, Three Leightons, and Mason and Shannon.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Emmett Devoy and company, Paul Concha, Gallagher and Barrett, Fred Watson and Morrissey Sisters, Five Majors, Dixon, Anger and company and Leon Rogee.

KEITH AND PROCTOR'S 125TH STREET.—Clayton White and Marie Stuart, Exposition Four, Bert Levy, Watson, Hutchings and Edwards, Cooper and Robinson, Ray Cox, Malsella's Birds, and Fentelle and Carr.

COLONIAL.—Marie Lloyd, John C. Rice and Sallie Cohen, Will H. Murphy, Blanche Nichols and company, Rogers and Dealey, in Robinson Crusoe's Isle; Frank Byron and Louise Langdon, Anclotti and his mind-reading dog (American debut), Dunedin Troupe, Lasky's Quintette, and Four Stewart Sisters.

ALHAMBRA.—Master Gabriel and company, Fadettes Orchestra, May Tully and company, Smith and Campbell, Galletti's monkeys, Foster and Foster, Milmonette Kokin, Martinetti and Sylvester, and the Kings.

HAMNERSTEIN'S VICTORIA.—Arnold Daly and company, Fred Walton and company, Virginia Earl and company, Howard and North, Julius Tannen, Linton and Lawrence, Dale and O'Malley, Radford and Winchester, and June Salmo.

NEW YORK.—Betty King, R. G. Knowles, Hope Booth and company, Julian Rose, Four Lukers, Vanelli's horses, Romany Opera company, Harry Tate's Fishing, and Keefe and Pearl.

The Burlesque Houses

DEWEY.—The Merry Maidens made their first appearance of the season in New York, and were cordially greeted by a series of very large audiences. The Heir to the Hoop-La is the title of the opening burlesque, in which Sam Rice, Peter Thompson, Lulu Beeson, Patti Carney and others scored. The olio included Lewis and Thompson, Patti Carney, "Some" Quartette, the Two Graces, and Lulu Beeson. At Coney Island was the afterpiece, This Week, Bohemian Burlesquers.

GOTHAM.—Edwin Miner's American Burlesquers gave a good entertainment and pleased large crowds with smart burlesques and olio. This week, Dreamland Burlesquers.

LONDON.—The Kentucky Belles, including Sheppard Camp, Mae Taylor, Piemen and Miller, Gibson and Banner, Three Melvin Brothers, and Andy McLeod drew good houses. This week, Kelly and Woods' Show.

MURRAY HILL.—Fred Irwin's Big Show, a popular organization, was a good drawing card. The Great White Way is the opening burlesque, in which Harry Campbell and Joseph Brady have the leading roles. This week, Crackerjacks.

MINER'S BOWERY.—The Twentieth Century Girls proved last week that they are up-to-date and a little beyond. This week, Thoroughbreds.

MINER'S EIGHTH AVENUE.—Pat White and his Gaiety Girls presented bright burlesque specialties to large audiences. This week, Brigadiers.

HURTIG AND SEAMON'S.—The Bents-Santley company scored a hit and the business was uniformly large. This week, Night Owls.

HITCHCOCK MAY TRY IT.

Raymond Hitchcock may possibly do a monologue or a short comedy sketch in vaudeville before the season is over. He has been overwhelmed with tempting offers, and has even been heard to say that he may give the variation "one little jump" just to see what the experience would be like.

VAUDEVILLE.

VAUDEVILLE.

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GEORGE FULLER GOLDEN ILL.

George Fuller Golden, the monologist, who has been singing great success for several weeks past in a new act in the "Advanced Vaudeville" house, was forced to cancel his engagement at the Tremont Theatre, Boston, very suddenly last week, owing to a return of the malady that has compelled him to spend so much time at Saranac Lake during the past few years. In the mountains he devoted himself to the task of recovering his health, and he got along so well that he felt that he would be able to stand the rigors of another season in vaudeville. He was looked at as a very large salary, but the weather of late has not been of a sort that would benefit him, and the collapse that came last week forced him to give up work once more and return to the Adirondacks. He has hosts of friends who will join in the hope that he will soon pick up again and that the branch of the profession in which he is a shining light will see him again before the season is over.

CLYDE FITCH WRITES A SKETCH.

Clyde Fitch, following the example of many other well-known authors, has tried his hand at writing a sketch for vaudeville. George Lawrence will have the honor of presenting it to the public for the first time at his Sunday concert at the American Theatre on Oct. 13. The name of the playlet is Miss Cobb, Manicure, and it concerns the doings of a charming young woman who earns her living by trimming nails. Miss Lawrence has engaged her company, and they are now actively rehearsing the piece. Mr. Marks will wear an extra large buttonhole bouquet on the evening of the play's production, and stands ready and willing to take Mr. Fitch's place as speaker in case there are cries of "another" and Mr. Fitch does not feel like responding.

MARIE LLOYD ARRIVES.

Marie Lloyd arrived on the *Cedric* on Saturday, and on Sunday, accompanied by Percy G. Williams and Joseph W. Stern, took a long trip in a big automobile. The party went to Coney Island, and upon returning to New York took flying visits to the Alhambra, Colonial and Orpheum theatres. While on their way to the Colonial they were stopped at Park Avenue and Thirty-fourth Street and the chauffeur was arrested for speeding. Everybody was fined \$10 and given a lecture, which was much enjoyed by Miss Lloyd, who seemed quite interested in the novel plan of accommodating prisoners taken in after sundown.

KNOWLES WOULD NOT APPEAR.

R. G. Knowles, who arrived here a few days ago on the *Carmania*, took a firm stand when he was requested to appear at the concert given on the steamer for the benefit of the seamen's fund. Mr. Knowles refused to appear unless a portion of the receipts were given to theatrical charities in America and England. He was informed by the purser that the rules of the company required that the entire collection must be turned over to the seamen's fund, so the concert was not enlivened by any of Mr. Knowles' quaint remarks. Mr. Knowles' action in the matter is said to have the unqualified approval of the White Rats of America and the Water Rats of England.

THEATRE IN A STATION.

The plans of the new station of the Pennsylvania Railroad include a theatre with a capacity of 2,200, to be located at the corner of Seventh Avenue and Thirty-third Street. It will have a roof garden and many novel features, including a stage that may be lowered from the roof to the usual level. A twenty years' lease of the house has been secured by Mortimer M. Thibault, who announces that he will put on vaudeville twice a day. It is expected that the house will enjoy a large patronage from people who want to kill time while waiting for trains.

ACCIDENT TO NELLIE FLOREDE.

Nellie Florede, who leads the Eight English Rockers, fell as she was stepping into the elevator at her hotel on Tuesday evening last and broke her arm. As a result of the accident the act, which was playing at the Union Square, was forced to cancel the rest of the week. Miss Florede may be able to resume this week, but she will carry her arm in a sling for some time.

MARINE BAND AT THE HIPPODROME.

The United States Marine Band, under the direction of William H. Santele, gave a concert at the Hippodrome on Sunday evening before a very large audience. Several singers from the Royal Italian Opera company assisted the musicians, who played popular and classical selections that were vociferously encored.

VAUDEVILLE JOTTINGS.

Lila Leigh and her co. were engaged on very short notice last week to replace Julie King and co. at the Arroyo Theatre, Birmingham. Miss Leigh was notified late on Sunday afternoon that her services would be needed, and she left New York at two o'clock Monday morning. She arrived in time and on Tuesday the Birmingham papers contained enthusiastic notices of her work in Kid Glove Nan.

Jack Mason is busy rehearsing a new act for Arthur Van, called Four Aces and a Joker. Mr. Van is assisted by four singing and dancing girls, and the act will be played in one.

A judgment was filed last week in New York by the Haverly Co. against the Haverly Mastodon Minstrels for \$2,200.20.

An important addition to vaudeville has been made in the person of Emily Dodd and her co. in the Awakening of Lucille. This dramatic sketch is from the pen of Ben C. Mason, of Washington, D. C., and it had a try-out a few days ago at Keith and Proctor's Union Square Theatre. It met with success and has been booked over the Orpheum Circuit. Miss Dodd and her co. opened in Kansas City on Oct. 5.

Marie Dockman, of Palmer and Dockman, while playing at the Crystal Theatre, Elkhart, Ind., met with an unfortunate accident on Oct. 1. During her acrobatic act, while swinging a chair with her teeth, it accidentally came in contact with Palmer's arm, breaking off two of her front teeth close to the gum.

One of the latest aspirants for vaudeville honors is Gertrude Bennett Holmes, the prima donna. Miss Holmes opens her season in Gloversville, N. Y., this week in a romantic musical sketch called A Woodland Wooing, by Ed. Weiland. Miss Holmes plays the part of a gray, changing to the costume of a boy. She is assisted by W. H. Thompson, the tenor. Miss Holmes is said to have something new and original in her opera, for which she has provided special costumes. The act has been booked by Len Hallett and will be seen at Keith and Proctor's Fifth Avenue Theatre on Sunday, Oct. 20.

George Neville and co. will open their vaudeville season Sunday, Oct. 13, at the Lincoln Square Theatre, in Mr. Neville's sketch, A Cold Deal, with Frank Holland and Isabel Pitt Lewis in the cast.

Lora Rogers closed her engagement with Howard Truesdell and co. in vaudeville very suddenly on Oct. 1, at Youkers, N. Y., having been called to Marietta, Ga., the home of her sister, Mrs. L. C. Baldwin, who is not expected to live.

Zenaida Williams (Mrs. George Fuller Golden), the original Amelia Sedley in Rocky Sharp with Mrs. Fiske, and later the milliner girl in The County Chairman, made a decided departure when she appeared with three other young women in a quartette, using songs, dances and comedy, at the Edouard Square on a recent Sunday evening. Miss Williams expects to appear in an important New York production shortly. Meanwhile she will busy herself with launching four phenomenal female voices upon the vaudeville stage, in an act which she entitles That Other Quartette.

Mart Fuller, brother of George Fuller Golden, intends to go West in a few days to break in a new manuscript written for him by George. He will try it in some of the smaller towns before coming to New York.

Virginia Earl will shortly produce out of town a new sketch from the pen of Matthew White, Jr., dramatic editor of "The Muzzey," "Scrap Book,"

etc., which is called A Girl's Little Game. The plot of the piece involves fun in a fashionable girls' boarding school. The scene will be a dormitory, and four young women will assist the star. Miss Earl will wear tights as a masquerading boyden.

James Moulton, a Sioux Indian, formerly actor in the tribe at the Hippodrome, died in Bellevue Hospital on Sunday, from pneumonia.

The Family Theatre, in Chester, Pa., was purchased last week by Harry D'Esta and Morris Bloom, who will make extensive improvements in the house.

J. C. Misher on Friday last purchased the ground in Altoona upon which a big department store formerly stood and will soon begin the erection of a vaudeville theatre and a business block on the large plot.

Beatrice Lindley, the English pianist, has gone back home. She was engaged for twenty weeks on this side, but played only four.

James Smith-Cook made his debut as a monologist last week at Kenney's, Brooklyn. His monology is the old Marquis shooting trick, in which he is assisted by a property man.

Ethel May complained to Magistrate Crane last week that Lafayette was detaining her trunk. She stated that she had agreed to go to Europe with the Lafayette co., but after rehearsing she decided not to go and wanted to get back her trunk, which, she said, contained clothing and jewelry valued at \$2,000. The Magistrate said he could not help her, and advised her to communicate with the steamship company and have them stop her trunk from going on board.

Harry Pileor, who has been playing in Ned Warburn's Side Show, was taken ill at Springfield, Mass., two weeks ago, but continued to play until last week, when pneumonia developed. He is now recovering, and Eddie Mack will take his place until he is able to resume work.

"Bill" Donovan and "Ty" Cobb, members of the Detroit Baseball Club, have been offered a large sum to appear in a Detroit burlesque house for one week.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blank space will be furnished on application. The names of performers with combinations are not published to this list.

Acce, Three-National, Steubenville, O., 7-12.

Adams, Clara-Keith's, Prov., 14-19.

Addison and Livingston-Orph., Newark, O., 7-12.

Adelman Trio-Liech's, Breslau, Ger., 1-31.

Adriana, La-Maj., Dallas, Tex., 7-12.

Adler, Flo-Maj., Chgo., 7-12.

Al Ling Foo-Family, McKeesport, Pa., 7-12.

Ainsley, Josephine-Shubert, Milwaukee, 7-12.

Alabama Trio-Gotham, Bklyn., 7-12.

Alba, Marie-Maj., Chgo., 7-12.

Aldo and Vaudeville-Circo Bell, Mexico City, Mex., 15-20.

Aldrich, Charles T.-Baker, Rochester, N. Y., 7-12.

Alexandra, Mills, and Bertie-Circo Carra, Amsterdam, Holland, 14-19.

Alexandroff, The-Nelson, Springfield, Mass., 7-12.

All, George-Alhambra, N. Y., 7-12.

Allaire and Lind-Bijou, Adrian, Mich., 7-12.

Allen, Josie-Dominion, Philadelphia, 7-12.

Allison, Pearl and Violet-Haymarket, Chgo., 7-12.

Allison, Mr. and Mrs.-Bennett's, Ottawa, Ont., 7-12.

Bennett's, Montreal, 14-19.

Almont and Dumont-Fell's, Scranton, Pa., 7-12.

Alpine Troupe-Maj., Toledo, Kan., 6-12.

Alvarado, Three-Star, Elgin, Ill., 7-12.

American Beauties-Mohawk, Schenectady, N. Y., 7-12.

American Newsboys' Quartette-Empire, 'Prisco, 6-19.

American Four-Bennett's, Montreal, 7-12, Lyric, Dayton, O., 14-19.

Amets-Keith's, Prov., 7-12.

Ancoletti-Colonial, N. Y., 7-12.

Anderson and Golden-Maj., Boston, 7-12, Hatheway, 14-19.

Angelo and Star-Pastor's, N. Y., 7-12.

Antim and Peters-Grand, Portland, Ore., 7-12.

Ace, Sacramento, Cal., 14-19.

A Night in an English Music Hall-Auditorium, Chgo., 7-12.

A Night in a Police Station-Garrick, St. Louis, 7-12.

Apples Animals-Fell's, Waterbury, Conn., 7-12.

Appley, E. J.-Family, Melton, Ill., 7-12, Sodini's, Clinton, 14-19.

Arconis Four-Orph., 'Prisco, Sept. 30-12.

Arlington Four-Orph., Omaha, 7-12.

Armstrong and Clark-Orph., Minneapolis, 7-12.

Orph., St. Paul, 14-19.

Armstrong and Davis-Empire, Des Moines, Ia., 6-12.

Armstrong and Levering-Family, Lancaster, Pa., 7-12.

Ashley, Lillian-Columbia, St. Louis, 7-12.

Aura, J. W.-Proctor's, Newark, N. J., 7-12.

Auger, Capt. George-Shes's, Buffalo, 7-12.

Austin, Nellie-Howard, Boston, 7-12.

Austina, The-Bijou, Battle Creek, Mich., 7-12.

Avery and Hart-Keith's, Phila., 7-12.

Bader-La Velle Troupe-Grand, Juliet, Ill., 7-12.

Baggensen, The-Svendborg, Denmark, June 1-Sept. 30.

Bailey and Fletcher-Arcade, Toledo, 7-12.

Ballerina, Clara-Keith's, Boston, 7-12, Keith's, Prov., 14-19.

Baltes Brothers-Chas. O. H., Chgo., 7-12.

Balza, The-Orph., Denver, 7-12.

Banks and Brunsell-Grand, Syracuse, N. Y., 7-12.

Banks and Newton-Bennett's, London, 7-12.

Barnes, Stuart-Garrick, St. Louis, 7-12.

Barnes, Paul-Orph., Los Angeles, Sept. 30-12.

Barr and Evans-Proctor's, Troy, N. Y., 7-12.

Barry and Halvers-Bennett's, Ottawa, Ont., 7-12.

Barry, Mr. and Mrs. Jimmy-Orph., Oakland, Sept. 30-12, Orph., Cal., 14-19.

Bartlett, Katherine-Keith's, Prov., 7-12.

Bartling, Anna-Haymarket, Chgo., 7-12.

Barry and Woolford-Orph., Denver, 7-12.

Bartold's Cockatoo-Orph., 'Prisco, Sept. 30-12.

MUSIC PUBLISHERS.

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Latest and Greatest Ballad
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The Queen of them all.
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AMONG THE MUSIC PUBLISHERS.

"Neath the Old Cherry Tree, Sweet Marie," published by Remick and Company, continues to be a reigning hit in the ballad line. It is being featured all over the country by prominent acts in vaudeville, melodramas and burlesques, and every day brings enthusiastic reports to the publishers and composers. Among others who are scoring with this song are Jules Kussell, with the Estelle Wordette company in vaudeville; Harry Ellis, with "The Quartette," playing over the Orpheum circuit, who is featuring both "Dreaming" and "Neath the Old Cherry Tree, Sweet Marie"; Mattie Brown, with the "Young America Quintette"; Brown, Harris and Brown, The Big City Four, Canfield and Carlton in vaudeville; Friend and Downing, Howard and Lewis, the Murray Sisters, Olga Orloff and many others. This promises to be a successful season for the firm of Francis, Day and Hunter. Their catalogue is a very extensive one at the present time, and comprises such notable selling songs as "The Gibson Girl," from The Belle of Mayfair; "My Irish Rodeo," "Any Old Time at All," and Vesta Victoria's "Poor John." Jerome and Schwartz have written another song, which promises to exceed any of their former successes in popularity. It is entitled "Miss Killarney" and looks like a big hit. It is now being featured by Josephine Sabel, the Four Mortons, Elizabeth Murray and many others. Another winner by the same team is "Handle Me With Care," a big hit in The Follies of 1907, and now being featured by Charles Vance, Ethel Levey, Stella

Mayhew, Nora Bayes and many others. The popularity of these numbers, to say nothing of the music of the Lulu Glaser attraction, Lola from Berlin, also by Jerome and Schwartz, and the English hits used by Vesta Victoria, Millie Lindon and many others, would seem to warrant the prediction that this will be the banner year for the firm of Francis, Day and Hunter.

"Neath the Old Acorn Tree, Sweet Estelle," the great Helf and Hager hit for this season, is still gaining in popularity to a remarkable extent. Kitty Montgomery, of Gilroy, Haines and Montgomery, put it on at the Olympic Theatre in Chicago, and it was the hit of the show. "The Musical Monarchs" write in that it is the best hauled they have ever used. Gray and Graham are scoring big with the same ballad, as are also Ruth Wright, with Reilly and Woods, Howard and Lewis, with the Nightingales, and many others.

"When the Moon Plays Peek-a-Boo," "Wish Me Good Luck on My Journey," "Stingy," and "Napanee" are four new songs from the Will Rossiter publishing house that are making distinct hits. Maude Lambert is singing the "Peek-a-Boo" and "Stingy" songs, and Mamie Harnish "Napanee," "Stingy," and the "Good Luck" numbers.

The Thompson Music Company has three new songs, which are expected to come rapidly to the front: "I'd Like to Call on You," "Poor Old Girl" and "When Vacation Days are Over." There are slides for these numbers.

7-12, Bennett's, Ottawa, Ont., 16-18.
Murphy and Frances-Orph., Toledo, 6-10.
Murray, South-Keith's, Phila., 7-12, Maryland
Baito., 14-18.
Murray Sisters-Orph., Boston, 7-12.
Nelson Comings-Maryland, Balto., 7-12.
Nelson and Robert-Bison, Battle Creek, Mich., 7-12.
Nijes, Jackson, Mich., 7-12.
Newell and Nibbs-Ireland, 1-31.
Nelson, The Lyric, Cleveland, 7-12.
Nevada, May-Pastor's, N. Y., 7-12.
Nicol and Nibbs-Hippodrome, Belfast, Ire., 7-12.
Tivoli, Dublin, Ire., 14-18, Crystal Palace, Leipzig,
Ger., Nov. 1-15.
Nibbs and Bordenzo-Pastor's, N. Y., 7-12.
NIBBS, O. FRANK-South Africa, June 15-indefinite.
North and O'Dell's-Grand Juries, Ill., 7-12.
Knettel-S. and P. Union, N. Y., 7-12.
North, Bobby-Novely, N.Y., 7-12.
Norworth, Jack-Chen, O. H. Chgo., 7-12.
O'Brien Havel and Lawrence-Tock, Buffalo, 7-12.
O'Brien, Golden-Crystal, Anderson, Ind., 7-12.
Crystal, Columbus, 7-12.
O'Day, Ida-Hathaway's, Lowell, Mass., 7-12, Hath-
away's, Malden, Mass., 14-18.
O'Hara and Watson-Welland's, Clarksburg, W. Va.
O'Neill, Nance, and McKee Rankin-Shea's, Buffalo,
7-12, Keith's, Boston, 14-18.
Okeke Japs-Tock, Buffalo, 7-12.
Orday, Laura-Keeley's, N.Y., 7-12.
Orch and Ford-Keith's, Maryland, 7-12.
Otrivla-Columbia, N. Y., 7-12.
Otto Brothers-Temple, Detroit, 7-12.
Ovetria Trio-Keith's, 7-12.
Orley and Randall-Keith's, Prov., 14-18.
Owens, The, Dallas, Tex., 7-12.
Pantzer Trio-Maryland, N. Y., 7-12.
Papouts-Lichy's, Prag., 1-18, Crystal Palace, Lon-
don, Nov. 1-15, McMillan, Hanover, Ger., 10-30.
Pawson Trio, N. Y., 7-12.
Parry, Charlotte-Doctor's, Troy, N. Y., 7-12.
Partridge, Emma-Mal, Chgo., 7-12.
Paulson and Dooley-Keith's, Boston, 7-12, Keith's,
Prov., 14-18.
Pelota, The Maryland, Balto., 7-12.
Perkins, Five-K. and P., Jersey City, 7-12.
Peckins, Walter-Hathaway's, Lowell, Mass., 7-12.
Perrane Brothers-Grand, Pittsburgh, 7-12.
Perry, Frank L.-Coliseum, Chgo., 7-18.
Peterson Brothers, N. Y., 7-12.
Peterson, Fred J., Fox City, 7-12.
Piccolo Midgets-Hupkins', Louisville, 7-12.
Polly Pickle's Pets in Petland-Columbia, Ont.,
12.
Powers, Mr. and Mrs. J. T.-Lyric, Salt Lake City,
U., 14-19.
Powers and Freed-Bijou, Bay City, Mich., 7-12, S.
Jon, Adrian, Mich., 14-19.
Prell's Circus-Furthest, Phila., 7-12.
Preston, The Woodland, Pa., 7-12, Dresden
Hall, McKeesport, Pa., 14-18.
Prince, Arthur-Nixon, Pittsburgh, 7-12.

and her cowboys; Emmet Corrigan in a clever lit-
erary act of unusual merit written by Oliver White.

and her cowboys; Emmet Corrigan in a clever little act of unusual merit written by Oliver White, entitled *His Wife's Picture*; and Charles Vaneau with customary originality in *The Girl Who Came From The Country*. The program will week Sept. 28-29. Week 30-5: Mr. and Mrs. Sidney Drew, Cochrane, Fantastic Phantoms, the Kemps, Gammon and Pilsanaka, Crawford, and the Keweenaw comedians. Benjamen Chapin will be the headliner 7-12.

SAN DIEGO, CAL.—Grand Delacour and Fields, mrs.: Delacour and Fields in an original comedy sketch. The Arrival of Justice, made his hits Sept. 16-21.
Lewia Chalmers, Kenny and Stevens, Four Little Girls, and the Cleveland Bunch, all new.
Delacour and Fields, Bow and Westbrock, Chamberlain and Sterling, Nell Montgomery, Sadie Vanderhoff, and Genitive Delacour pleased 23-29. Good house company.

ALBANY, N.Y.—Orpheum (Wilmer and Vincent, props.; Sam Mayson, mgr.): A very pleasing bill Sept. 25-30, including Howard Trussdale and co., Rae and Benson, Harry and Edna, the Gaudy Brothers, Matt Hill, Sam Costa and James Grimes, to fair patronage. Bender and Sterling, Fowell Brothers, Wolfe and Kate, Mr. and Mrs. Gardner Grand, and the Gaudy Brothers, to fair patronage.

NEW BEDFORD, MASS.—Hathaway's (Theatre), Berlyn, mar.; John M. Hathaway, mgt. Capacity 100. Musical Sept. 22-23. Studio Mill, including E. F. Hawley and co., Minnie Post, Six American Dancers, Great Scott, Mr. and Mrs. Fred Lurier, Roberta Keese, and Willie Winton. Little Bill, Kingsley and Lewis, Ida O'Day, White's Irish Quartet, Gortons' Quartet, and a Midwin, and Grant and Hoag to excellent house also.

QUEBEC, CAN.—Bennett's (G. H. Hall, mar.). Building in progress. Capacity 1,000. Transfers Howard and Bland, Keltz and Henry

Over Lralne, Jules Gony, Earl and Curtis, and the Holdens scored 23-26. Tomlin and co. Annie and Effie Gony, Rae and Broscher, Wills and Haseau and Foster and Wae Mike, the American Comedy Four, and Sam Burke and his School Girls 30-5 to good houses.

WATERBURY, CONN.—Jacques J. F. Glancy, m.r.: Warbur's Side Show, Harry S. Sheldon and co. Melville and Hingha, Swor Brothers, Lee Tunz Poo, Norton and Russell, and the Four Glances Sent. 23-26 are filling the house with well pleased audiences. Valmore and co. The Four Glances Sent, the Murray Sisters, Welch, Francis and co. Stillinger and Beville, Alburton and Altun, and the Kemps 30-5

DEBUEQUE, IA.—Bijon (Jake Rosenthal, mgr.): Opens season week Sept. 22-28 with Pike and McDonough. Mr. and Mrs. Franklin Colby, Bernice and her sister, Evelyn, and Ernest and Marjorie McManis. Harriell did excellent business. Frankie Hoyt and co., Josie Allen, Baker and Gormley, Fernande May Day, and Henri Boethrich 30-6.

LAWRENCE, MASS.—Colonial (J. Fred Lee, mgr.): Paul Concha, Monroe, Mack and Lawrence, Carter, Taylor and co., Sam Williams. Work and cash. Dr. Hargraves and Dr. and Pleuro Wile Sept. 22-28. Good bill and business. Edwards, Wile and co., Herbert Cyril, Montgomery and Moore, Henry

Clive and co., Mr. and Mrs. Noleis, Jim and Jeany Joe, and Linton and Lawrence 30-5. Excelbit Bill, to large houses.

WATERBURY, N. Y.—Orpheum G. P. Stock, mgr.: Grandstands, MacLellan, Armstrong and Ashton, Geo. and Geo. G. Clinton, 20-22, 23-25, 26-28, 29-31, 32-34, 35-37, 38-40, 41-43, 44-46, 47-49, 50-52, 53-55, 56-58, 59-61, 62-64, 65-67, 68-70, 71-73, 74-76, 77-79, 80-82, 83-85, 86-88, 89-91, 92-94, 95-97, 98-100, 101-103, 104-106, 107-109, 110-112, 113-115, 116-118, 119-121, 122-124, 125-127, 128-130, 131-133, 134-136, 137-139, 140-142, 143-145, 146-148, 149-151, 152-154, 155-157, 158-160, 161-163, 164-166, 167-169, 170-172, 173-175, 176-178, 179-181, 182-184, 185-187, 188-190, 191-193, 194-196, 197-199, 200-202, 203-205, 206-208, 209-211, 212-214, 215-217, 218-220, 221-223, 224-226, 227-229, 230-232, 233-235, 236-238, 239-241, 242-244, 245-247, 248-250, 251-253, 254-256, 257-259, 260-262, 263-265, 266-268, 269-271, 272-274, 275-277, 278-280, 281-283, 284-286, 287-289, 290-292, 293-295, 296-298, 299-301, 302-304, 305-307, 308-310, 311-313, 314-316, 317-319, 320-322, 323-325, 326-328, 329-331, 332-334, 335-337, 338-340, 341-343, 344-346, 347-349, 350-352, 353-355, 356-358, 359-361, 362-364, 365-367, 368-370, 371-373, 374-376, 377-379, 380-382, 383-385, 386-388, 389-391, 392-394, 395-397, 398-400, 401-403, 404-406, 407-409, 410-412, 413-415, 416-418, 419-421, 422-424, 425-427, 428-430, 431-433, 434-436, 437-439, 440-442, 443-445, 446-448, 449-451, 452-454, 455-457, 458-460, 461-463, 464-466, 467-469, 470-472, 473-475, 476-478, 479-481, 482-484, 485-487, 488-490, 491-493, 494-496, 497-499, 500-502, 503-505, 506-508, 509-511, 512-514, 515-517, 518-520, 521-523, 524-526, 527-529, 530-532, 533-535, 536-538, 539-541, 542-544, 545-547, 548-550, 551-553, 554-556, 557-559, 560-562, 563-565, 566-568, 569-571, 572-574, 575-577, 578-580, 581-583, 584-586, 587-589, 590-592, 593-595, 596-598, 599-601, 602-604, 605-607, 608-610, 611-613, 614-616, 617-619, 620-622, 623-625, 626-628, 629-631, 632-634, 635-637, 638-640, 641-643, 644-646, 647-649, 650-652, 653-655, 656-658, 659-661, 662-664, 665-667, 668-670, 671-673, 674-676, 677-679, 680-682, 683-685, 686-688, 689-691, 692-694, 695-697, 698-700, 701-703, 704-706, 707-709, 710-712, 713-715, 716-718, 719-721, 722-724, 725-727, 728-730, 731-733, 734-736, 737-739, 740-742, 743-745, 746-748, 749-751, 752-754, 755-757, 758-760, 761-763, 764-766, 767-769, 770-772, 773-775, 776-778, 779-781, 782-784, 785-787, 788-790, 791-793, 794-796, 797-799, 800-802, 803-805, 806-808, 809-811, 812-814, 815-817, 818-820, 821-823, 824-826, 827-829, 830-832, 833-835, 836-838, 839-841, 842-844, 845-847, 848-850, 851-853, 854-856, 857-859, 860-862, 863-865, 866-868, 869-871, 872-874, 875-877, 878-880, 881-883, 884-886, 887-889, 890-892, 893-895, 896-898, 899-901, 902-904, 905-907, 908-910, 911-913, 914-916, 917-919, 920-922, 923-925, 926-928, 929-931, 932-934, 935-937, 938-940, 941-943, 944-946, 947-949, 950-952, 953-955, 956-958, 959-961, 962-964, 965-967, 968-970, 971-973, 974-976, 977-979, 980-982, 983-985, 986-988, 989-991, 992-994, 995-997, 998-1000.

Best bill yet. Harry Brown and co., Junifer Brothers, John F. Clark, Corner and Wagner, Cecelia Weston, and Harry Seebach brought a good bill 30-5. Business continues large. Item: Carl A. Kotach announced the directors of the American Orpheum Co.

NEW HAVEN, CONN.—Poli's (F. J. Windisch, res. mgr.): John T. Kelly and co., Lamberti (one of

the hits of the season), Jimmie Lunce, Lanes, Paradise Alley, Mathews and Ashley, La Vina Clamaron Trio, and Leclair and Brown, Sept. 23-24 to crowded houses. The Human Place, Bertha Wainwright, Edw. Stevens, Deane, W. Burns and Sperry, Eugene Harris and Brown, Witt, Barnes and Thorne and Ray 30-31 to packed houses.

SCHENECTADY, N. Y.—Mohawk (Weber and Rush, mrs.): Fanny Rice, Melani Trio, Mr. and Mrs. Arthur Forbes and Lucile Rooney, La Dent, and Avera Venedy Four, Sept. 2-3 best, 23-24. Middlebrook (H. C. Kline, mrs.): The Four Seasons, Sawtelle, Belle Ashlyn, Palfrey and Hoelder, Martin Brothers, Young Brothers and Miss Norton and Paul

NICHOLSON gave satisfaction to big houses Sept. 20-5.
NOBOKEN, N. J.—Empire (A. M. Bruggeman), prop. and mar.; Will H. Thompson and co., Steamers; and Doretta, the Kratos. Doyle, Lina Panther and co., Proprietors; George S. Kober and co., drivers at big houses Sept. 22-5. Atra, Maddox and Melvin Fire-Majors, Mil; Wood, William R. Abrams, and Agnes Johns, Edwin Keogh and co., and James Thornton pleased 20-5.
BINGHAMTON, N. Y.—Armory (Webster and Bush, mgt.); E. M. Hart res. mar.; Kahnt Brothers and Sawtelle, Fredo and Daro, Belle Barke, Burns and Co., and Wm. C. Smith, all pleased 20-5.
 Wilbur Mack and co., Sept. 22-5, to and from New York City.

PEORIA, ILL.—Main Street (E. P. Churchill, re-
sident): Mitchell and Love, W. J. Hillis, Ramsey Ste-
vens, and Max Adams. Second Street (E. P. Churchill, re-
sident): S. R. O. Week 30: Joseph Lehman and co. in *A
Fool's Wisdom*, Costure and Gillette, Garrity Sisters
Tegner and Brooks, Orgeria Arnold. Extra good bill,
with Miss Arnold special hit. Packed houses. Homes
will commence Sunday afternoon concerts on Oct. 5.

BATTLE CREEK, MICH.—Hill (W. C. But-
terfield, re-sident): Co. Young Men's Association.
Hentz and Allison, Leonard Kane, and Frank Merritt

Sept. 22-28 pleased good houses. Croen, Wells Brothers, Dolly Wells, Lipman and Lewis, 30-6, pleased good houses.—Item: Mr. Butterfield on Sept. 30 undressed on a operation for appendicitis, and is recovering nicely.

TROY, N. Y.—Fraser's Griswold (William H. Graham, m.r.): The usual packed houses were entertained Sept. 20-5 by Chevale and Capretta, Elsie and Harvey, Nan Engleton and co., Watson and Little, Arthur Whitlaw, and the Military Octette.—*Locumtenens*: (R. H. Keller, m.r.): Colonel Belton drew full houses; Dr. Charles Carlequers 30-2. Fine audiences.

Strolling Players 3-5.

LYNN, MASS.—Auditorium (Harry Keston, m.r.):

The Modern Office Girls, Cohers Brothers, Herbert, Cyril, Toront, Weeman, Walters and Weeman, Redlin and d.r.g. and Fay and Clark scored week of 20-20. Paul Conchas, Belle Vreola, Fritz and Calbra 20-20. Fred and Freda, Harry S. Robinson and Mr. and Mrs. Fred Incher, and Mr. and Mrs. Robinson drew well 30-5.

WILLIAMSPORT, PA.—Family (Prof. M. Lamade, owner and mgr.): Bill Sept. 25-28; Fred C. A. Davis, Granville and Mack, Hamilton and Howland, Fife Lubina, Fritz Howston, Joseph Callahan and three from Trumbull, Jennie, Brochack, Joseph Strumela, Mrs. Herbert, Anne Hamilton and Hodges and Launchmore, and three Jacks to week.

LOWELL, MASS.—Hathaway's (John I. Shannan, mgr.): Little Hip, Great Richards, Aubrey and Lowers, Irving Jones, Emerson and Baldwin, Belle Vela, and Basque Quartette Sept. 23. Good bill, large house. **NEW BEDFORD, MASS.**—The Casino, Poulton and Dooley, Dora Felleiter, Van Brothers, Roberts Keene, and Six American Dancers 30-3. Good bill and big audiences.

NEW ORLEANS, LA.—St. Charles Orpheum: A good attendance and fair bill Sept. 23-25. The featured were: The Colonial Sextette, Lou Albano, Leonel Earl, Howie and Collette, The Four Kings, The Cowboy Quartette, and Campbell and Brady. Per

MOBILE, ALA.—Lyric (Gaston Neubrue, mgr.) Joseph Kettler and co., The O'Kara Wonders, Herman and Helen Leips, The O'Kara Wonders, and Carver and Pollard Sept. 29-30 delighted local business. Paul Kleist, Tivoli Quartette, Howard and Germain, Duncan and Hoffman, Miss Roberts, and Kalamazoo 30-3.

LA SALLE, ILL.—Majestic (F. B. Hooper, mgr.) Manager Hooper had his opening Sept. 28 and was assisted by a packed house of bona performance fans. His bill is strong and his company is

The house, in its new paint and fixings, is very pretty. Fudino Family, and Flo Adler scored. The Seven Whirlwinds head list 30-5.

NANNINAL, MO.—Star (J. B. Price, mgr.) Dave and Percie Martin, Kathleen Porter, Carl Gipe and the Merritt Sisters Sep. 10-21. Attraction and business. Good crowd. Seats 100. Shows 10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023

NORWICH, CONN.—Dime Theatre started with a big house Sept. 20-5, and a very good bill by Hurtle and Bussie's duos, Ruby Raymond and William Semmes, Roland and Dugan, and Harry Thomas.

PA.—Family (H. Knutson manager): Russell, Duff, and White, and White, Miller and Russell, Royce Brothers, and Ruby Kennedy pleased big business Sept. 22-28. Hyrick, Myrick and Co. Melville and Conway, Canton and Courtland Howard Dodtson, and Charles Harleton scored Sept.

MARIETTA—AUDITORIUM (L. M. Lucha, mgr.): Sarah Truax in *The Spider's Web* Sept. 27; large audience; fine attraction. **Alberta Gallatin** in *Judith of the Plains* 1; large audience; fine attraction. **Al Wilson** 7. **Martin's U. T. C. co.** 11. **Mrs. Wings** 34. **Creston Clarke** in *The Power that Governs* 28. (Alderman and Henry, mngs.); **Billy the Kid** 24; large audience; good attraction. **Pease, Geo.**

capacity house and with an excellent bill, which was very much appreciated by the audience, as was attested by the hearty applause, and the indications are that this will be a successful season. The company is composed of the following: **ALBION** (Crawford and Mack, mgrs.): Anna Stock co. 20-21; plays: *Woman of the Year*, *The Love Life*, *Her Double Life*, and *Who is Who*; this co. is receiving good business and giving good satisfaction. **CRAWFORD** (Crawford and Mack, mgrs.): Opened for the season with the Columbia Opera co. in *Olivia* 20; a good performance, and to good business. The Choral Society of the First Presbyterian Church presented *The Miracle* to S. O.; the leading woman, Miss Lott, was excellent, and should adapt the stage, as she is undoubtedly talented; the others were fairly good. *West's Minstrels* 20-21; good business; played. The Man of the Hour, advance sale indicates S. R. O. *Farmer Boy's Wild West* 1.

HOUTON-THEATRE (M. C. Michael, mgr.): *The Girl of the Streets* Sept. 22; good house; played. *The Bullfinch Girl* 20, 21; S. R. O. business; played. *His New York* 27; poor co. and business. *What Women Will Do* 20-21; A Daughter of Judas 4. **ITEM:** Manager Frank P. Strang, of the Majestic Theatre, has returned home from the North, where he has been spending his summer vacation, and will open the Majestic Theatre 14 with one of the finest vaudeville shows of the season. *Charles*, R. H. Brown, a well-known young man of Boston, has been appointed treasurer of the Majestic, in this city.

SAN ANTONIO-GRAND (H. H. Wells, mgr.): *The Bullfinch Girl* Sept. 27, 28, delighted; good business. *The Girl of the Streets* 20; played; good business. *Charles*, R. H. Brown, a well-known young man of Boston, has been appointed treasurer of the Majestic, in this city. **ITEM:** Manager Frank P. Strang, of the Majestic Theatre, has returned home from the North, where he has been spending his summer vacation, and will open the Majestic Theatre 14 with one of the finest vaudeville shows of the season. *Charles*, R. H. Brown, a well-known young man of Boston, has been appointed treasurer of the Majestic, in this city.

SHERRMAN-OPERA HOUSE (R. B. Muder, mgr.): *No Mother to Guide Her* Sept. 22; moderate business; played. *Under Southern Skies* 20; good business; played. *What Women Will Do* 20-21; A Daughter of Judas 4. **ITEM:** Manager Frank P. Strang, of the Majestic Theatre, has returned home from the North, where he has been spending his summer vacation, and will open the Majestic Theatre 14 with one of the finest vaudeville shows of the season. *Charles*, R. H. Brown, a well-known young man of Boston, has been appointed treasurer of the Majestic, in this city.

PALESTINE-NEW TEMPLE (W. E. Swift, mgr. and owner): *Wizard of Wall Street* 10. *Fatty Feltz* 11. *Allen Curtis* 12. *Ten Thousand Dollars* 21. **ITEM:** Unless the unknown happens, the new theatre will open 24. The decorations are at work and promise to turn the house over on time.

McKENNEY-OPERA HOUSE (Henry W. Warden, mgr.): *Under Southern Skies* Sept. 24; pleasing performance, to large audience. *Alma Hurns*, in *No Mother to Guide Her* 20; good co., to full house; the play and the actors took well with the audience. *The Little Detective* 5. *Dandy Dixie Minstrels* 9.

DENISON-OPERA HOUSE (J. H. Gardner, mgr.): *Under Southern Skies* Sept. 25; two fair houses; played. **ITEM:** Harry Tene has just returned from New York, where he accepted plans for an elegant new opera house, work to begin at once.

PORT WORTH-GREENWALL OPERA HOUSE (Full W. Greenwall, mgr.): *Tim Murphy* Sept. 20, 21, to capacity, and played. *Sweetest Girl* in Dixie 27; played fair business. *Under Southern Skies* 28; good house; played.

ORANGE-THEATRE (Ansel, mgr.): *Sis in New York* Sept. 20; attractive performance; good house. *What Women Will Do* 5 to full house. *A Daughter of Judas* 7. *The Classman* 8. *A Ball Boy* 20. *The Squaw Man* 20.

AUSTIN-HANCOCK OPERA HOUSE (George H. Walker, mgr.): *Tim Murphy* and *Dorothy Sherred* in *Two Men and a Girl* 22; good business; excellent performance. *Foreman and Sells* Show 11.

CLEBURNE-BROWN'S OPERA HOUSE (G. V. Brown, mgr.): *Daughter of Judas* Sept. 23; crowded house; played. *Sweetest Girl* in Dixie 24; good co.; played.

MARSHALL-KEMPER (McAllister, Church and McAllister, mgrs.): *House Dark* Sept. 23-24. *The District* Sept. 25. *Reynard* Sept. 2. *The Wizard of Wall Street* 3. *Albert Taylor* 4, 5.

TAYLOR-OPERA HOUSE (P. E. Carradine, owner and mgr.): *What Women Will Do* Sept. 25; co. and business fair. *A Girl of the Streets* 27; good business; poor co. *Empire Stock* co. 9.

VERMONT.

BARRE-OPERA HOUSE (Fox and Eaton, mgrs.): *John R. Hoban*, vs. mgr.: *Sweet Kitty Bellair* Sept. 20; excellent; deserved a larger house. *The Homesteaders* 1. *From the Heart* 2. *Along the Knobs* 3. *David Warfield*, in *The Grand Army Man*, 4. *Miss Petticoats* 11. *The Mayor of Laughland* 14. *The Train Robbers* 19.

MONTPELIER-BLANCHARD OPERA HOUSE (M. L. Blanchard, mgr.): *Sweet Kitty Bellair* Sept. 20; good house; excellent performance. *Reynard* Sept. 2. *David Warfield* 9. *May Hillman* 14-15. *The College Widow* 21. *At Yale* 23. *In Louisiana* 30-31.

BRATTLEBORO-AUDITORIUM (George E. Fox, mgr.): *The Girl of the Golden West* Sept. 24; S. R. O. *Orson Clarke* in *The Power That Governs* 25; excellent; to good business. *Sweet Kitty Bellair* 1; satisfactory production.

ST. ALBANS-WAUGH'S OPERA HOUSE (J. R. Waugh, mgr.): *Daniel Sully* in *The Golden Rule* Sept. 20; excellent attraction; good business. *The Homesteaders* 27; fine attraction and business. *Reuben* in *New York* 30; poor show and business.

WINDHAM-OPERA HOUSE (Boyle and Brewster, owners; Wm. Kolthoff and Wm. L. Flower 4 to good house. *Wilbur Stock* co. week 7.

VIRGINIA.

RICHTON-ACADEMY (Leo Wise, mgr.): *The Red Feather* Sept. 24, 25, played. *Amelia Bingham*, in *The Modern Lady Godiva*, 26. *Amelia Bingham* was wonderfully called. *Lyons* *House's* *modern picture*, 27. *Amelia Bingham*, in *The Modern Lady Godiva*, 28. *Amelia Bingham*, in *The Modern Lady Godiva*, 29. *Amelia Bingham*, in *The Modern Lady Godiva*, 30. *Amelia Bingham*, in *The Modern Lady Godiva*, 31. *Amelia Bingham*, in *The Modern Lady Godiva*, 32. *Amelia Bingham*, in *The Modern Lady Godiva*, 33. *Amelia Bingham*, in *The Modern Lady Godiva*, 34. *Amelia Bingham*, in *The Modern Lady Godiva*, 35. *Amelia Bingham*, in *The Modern Lady Godiva*, 36. *Amelia Bingham*, in *The Modern Lady Godiva*, 37. *Amelia Bingham*, in *The Modern Lady Godiva*, 38. *Amelia Bingham*, in *The Modern Lady Godiva*, 39. *Amelia Bingham*, in *The Modern Lady Godiva*, 40. *Amelia Bingham*, in *The Modern Lady Godiva*, 41. *Amelia Bingham*, in *The Modern Lady Godiva*, 42. *Amelia Bingham*, in *The 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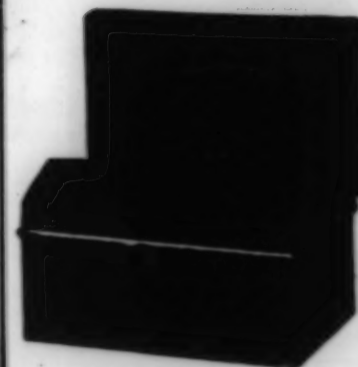
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